DOCTOR WHO

A MARVEL MONTHLY 40P

NOVEMBER No. 58

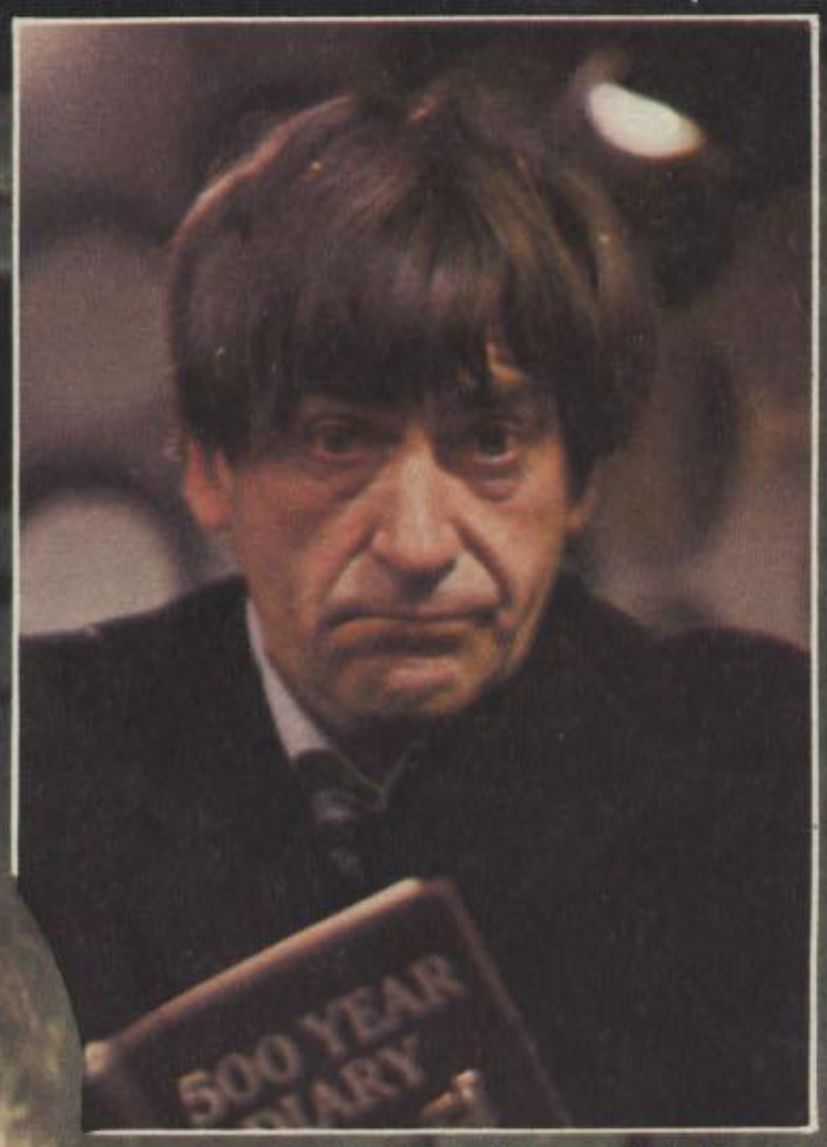
THE MANY FACES OF DOCTOR WHO

FEATURING

CARNIVAL OF MONSTERS

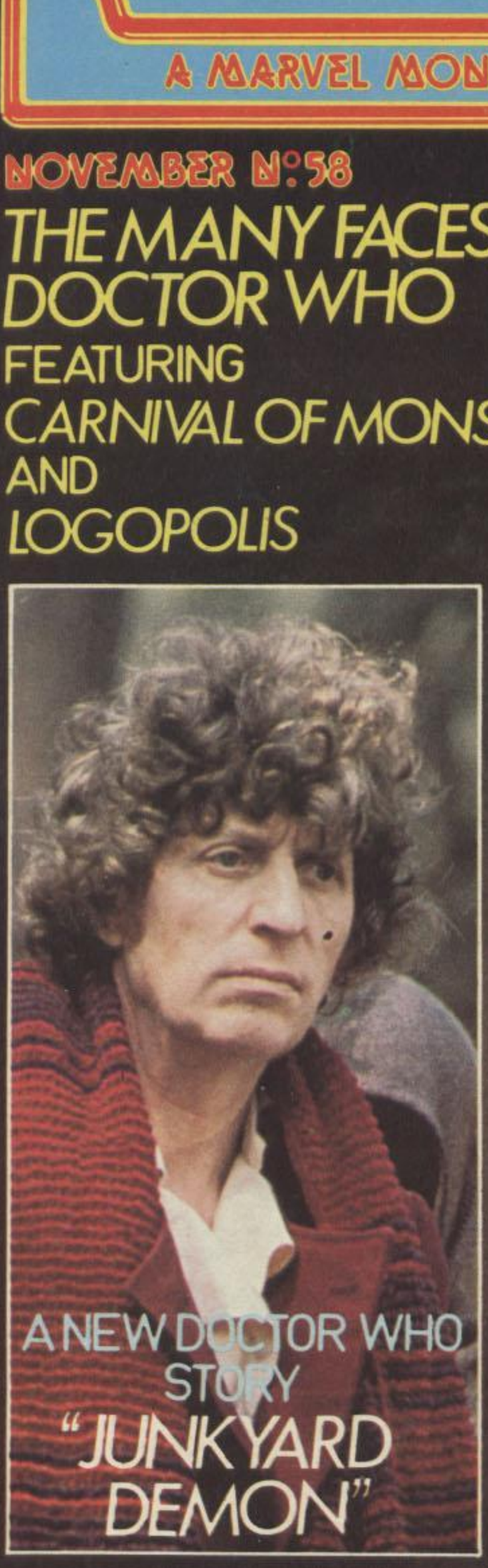
AND

LOGOPOLIS



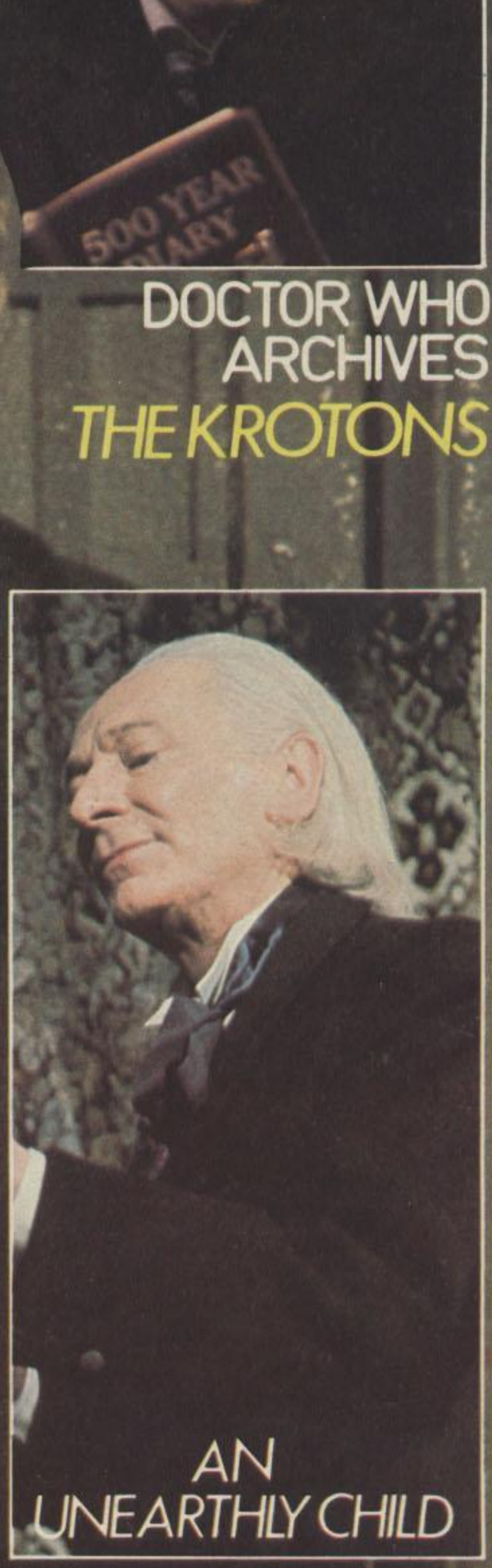
DOCTOR WHO ARCHIVES

THE KROTONS



A NEW DOCTOR WHO STORY

"JUNKYARD DEMON"



AN UNEARTHLY CHILD

19f SPITAL ROAD,
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Tel 0621 56628

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Production: Tim Hampson & Nigel Balloch
Advertising: SH Space Sales
Distribution: Comag

DOCTOR WHO

NOVEMBER 1981 NUMBER 58 PUBLISHER: STAN LEE

MATRIX DATA BANK 4

A special double-size edition of our highly popular question and answer column, compiled by Jeremy Bentham.

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Our readers write. See if your letter is among this collection.

JUNKYARD DEMON 7

This month we welcome a new artist to the *Doctor Who* comic strip, Mike McMahon.

PHOTO-FILE 15

This month we turn the spotlight on Philip Madoc, who has played no less than four characters for *Doctor Who* over the period from 1969-1979.

THE KROTONS 16

We look at the 1969 *Doctor Who* adventure *The Krotons* which starred Patrick Troughton as The Doctor.

CARNIVAL OF MONSTERS 20

We turn the clock back to 1973 and examine the Jon Pertwee adventure, *The Carnival of Monsters.*

DOCTOR WHO EPISODE GUIDE 22

This month we feature episode endings, casts and credits listings of adventures *The Web of Fear* to *The Mind Robber.*

AN UNEARTHLY CHILD 24

Doctor Who Monthly looks at the first *Doctor Who* adventure of all, *An Unearthly Child,* which starred William Hartnell as The Doctor.

LOGOPOLIS

This adventure was the story that climaxed with the all-important transition scene from Tom Baker's Doctor to that of Peter Davison.

THE THREE DOCTORS 34

A very special adventure, this 1972 story featured all three Doctors up until that time, William Hartnell, Patrick Troughton and Jon Pertwee.

SKYWATCH 7 39

The first part of a new adventure starring The Zygons, to be concluded in the *Doctor Who Winter Special!*

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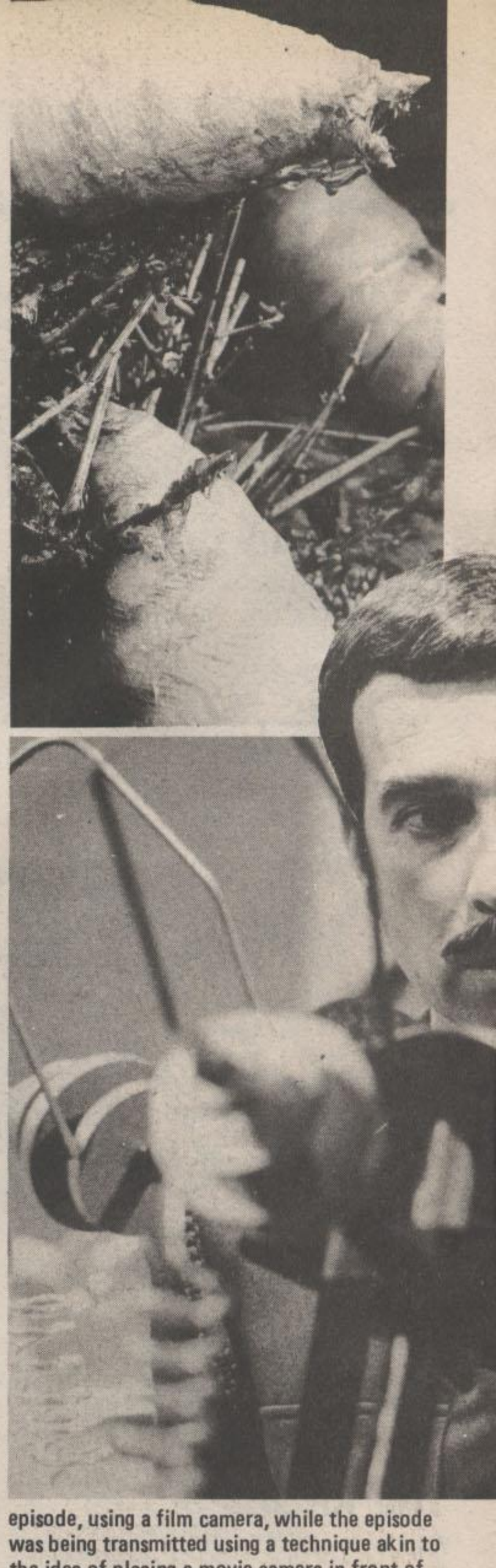
°MATRIX DATA BANK°



Quite a selection of your questions to plough through this month so we will dive straight in with a letter from Tim Willis from Stockton on Tees who has asked why Brigadier Lethbridge-Stewart was sometimes referred to at The Greyhound.

The term Tim has mentioned derives from the system of call signs used by UNIT for their radio communications. As any owner of a Citizen's Band transceiver will know it is standard practice for all radio users to adopt a code sign so that they may be recognised from all the other users on the radio network. The code system adopted by UNIT derived its notation from the sport of dog racing.

Looking through some of the scripts from the Pertwee years I cannot find a total continuity between the code signs used but those listed below tend to be the ones most commonly used.

The Brigadier's personal call-sign was Greyhound one, or sometimes just Greyhound. UNIT H.Q. was frequently referred to as Trap One, traps being the stall boxes into which racing dogs are placed prior to the start of a race.

Trap Two was the UNIT Mobile H.Q., the large green vehicle which tried very hard not to look like a BBC Outside Broadcast Van (!) seen in such stories as *The Claws of Axos* and *The Daemons*. Greyhound Three was the Brigadier's call sign when active in command from the Mobile H.W.

Captain Yates, the Brigadier's second-in-command during the Pertwee years, was assigned the code-title Greyhound Three if he was acting on his own or was in charge of a mobile convoy as seen in *The Time Monster*. On the instances where he was placed in charge of an operational zone, the base of operations – for instance The Cloven Hoof pub in *The Daemons* – was assigned as Trap Two.

To sum up this complex question then, the Greyhound permutations were given to UNIT officers, and the Trap identifiers were used to denote command posts.

Keen fan of the Target Novelisations Mark Jones from Dunscroft, Doncaster asks firstly if *City of Death* will be appearing as a book, and secondly if *State of Decay* will appear only as a hardback. To answer the first question, it is unlikely that *City of Death* will appear for quite some time in book form. The original teleplay was credited to David Agnew which was a *nom-de-plume* for Graham Williams – who conceived the idea – and Douglas Adams, who wrote the script. Now, as most *Hitch Hiker* fans will realise the name of Douglas Adams is rather big news at the present and able to command quite high fees for his services. Douglas Adams himself has intimated to *Target Books* an interest in doing the book *City of Death* it seems the parent company of *W.H.Allen* are unwilling to spend above their normal budget for producing a *Doctor Who* novel.

As for Mark's second query, *State of Decay* will be appearing as a paperback this autumn.

Richard Gowen from South Glamorgan in Wales has asked where he can obtain old **Doctor Who** annuals from the first and second Doctor eras.

Sadly there is no major commercial company which holds back copies of the *World Distributors* annuals. The majority of unsold editions are usually recalled and repulped by *World Distributors* themselves. About the only sources of old annuals now are either jumble sales or second hand shops at the lower end of the market, or else the collector dealers at the top end of the market. Comic Cons usually feature one table devoted to the sale of old annuals, and there are quite a few specialist book and magazine memorabilia shops up and down the country which handle annuals as well. Most promising of these, going by some of your letters, seems to be *Powerpulse Productions*, 121 Princess Street Manchester M1 7AG whose catalogues quite often have old *Doctor Who* annuals listed for sale. An SAE to the above address should net you a copy of their latest catalogue list but be warned, the prices charged by dealers for vintage annuals are not cheap.

Michael Eggleston from Leamington Spa is keen to know when the BBC changed over from tele-recording episodes of **Doctor Who** to the present mode of video taping in the studio.

The term tele-recording is perhaps a confusing one. In terms of Sixties **Doctor Who** tele-recording meant filming a negative of the episode, using a film camera, while the episode was being transmitted using a technique akin to the idea of placing a movie camera in front of a tv screen. For a more detailed explanation see the interview with Sue Malden of the Film Library which appears in the **Doctor Who Winter Special**. As regards the shooting of **Doctor Who** in the studio this has always been done using electronic cameras recording onto master video tape. Naturally, since 1963, the devices used to record scenes have become a lot more versatile and sophisticated but the basic principle of recording has remained the same since the beginning.

Familiar with the concept of TARDISes being able to change their appearances, Michael

MATRIX DATA BANK

Taylor from Sheerness in Kent asks, confusedly, how it is possible for a resident Time Lord to enter his craft if the exterior is disguised as a rock or a sedan chair.

To begin with it is necessary to remember that the exterior shape is merely a gateway from the dimension housing the TARDIS interior to the dimension where the craft has, theoretically, landed. To stop intruders entering the ship each gateway has a door or some sort which can only be by-passed if one has the correct key. Recalling *Logopolis* you might remember that the Master's TARDIS was disguised as a sandstone ionic column for several episodes. But the exterior would be so designed that a door would be hidden somewhere on the outside to be revealed only when the key was brought into contact with the lock. Sometimes the door is obvious, as with the police box or the Master's grand-father clock, and sometimes it is not so obvious as was the case with the Meddling Monk's craft in *The Dalek Master Plan* which appeared as a boulder during the episode *Volcano*. An interesting point was raised in a later episode when the Doctor entered the Monk's ship and proceeded to re-programme the enterior to look like a police box. During the reprogramming the Monk's TARDIS briefly changed into a motor bike. So, as to whether that meant one boarded the ship by sitting on the saddle and being rematerialised inside the craft I leave to your imaginations.

Having recently seen the batch of stills from **Quatermass and the Pit** printed in **Starburst 35** reader Nigel Rainford from Bolton, Manchester, is curious to know if the Martian heads from that production were reused in last season's **Doctor Who** serial *The Leisure Hive* as the masks for the Foamasi. The answer is no, the Foamasi masks were designed specifically for *The Leisure Hive* from sketches done by costume designer June Hudson. The Martians, as seen in the **Quatermass** serial, were made by the infant Visual Effects Department under the guiding hands of Bernard Wilkie and Jack Kine. If you are in any doubt Nigel, compare the illustration from the paperback cover of *Quatermass and the Pit* with the photographs in the book *A Day with a TV Producer.*

David Tanner from Swindon in Wiltshire has written in to enquire how the maggots from *The Green Death* were choreographed.

There were two types of maggot used in *The Green Death.* For some scenes live maggots were used in suitably scaled down model sets. The grisly end to episode two where the tunnel caves in behind the Doctor and Jo releasing a whole horde of these creatures was all done with models. For some scenes the maggots were made to look giant sized beside their human antagonists by use of the CSO process.

Several live prop maggots were built however using foam plastic wrapped in thin clingfilm to give the bodies the shiny, wet look of maggots. The protruding heads were made using skulls of foxes through which were threaded wire leading out through the back of the props. Thus, when a maggot was required to hiss the effects operator merely tugged the wires to make the jaws open.

Steve Blythe (forgive me if I have read the signature incorrectly) from Chester is puzzled after having read an old edition of *TV-Sci-Fi Monthly* wherein Mat Irvine professes to having worked on the **Doctor Who** serial *Catacombs of Death.* Since no such story ever went out under that title Steve wonders if this was another same for the Louis Marks teleplay *The Masque of Mandragora,* which featured a whole plethora of underground catacombes.

This was indeed the case, Steve. Many **Doctor Who** stories start life with different titles to those which are finally put onto the opening graphics. Last season was particularly rich in examples of this. *Meglos* started out as *The Last Zolpha-Thuran, The Planet that Slept* evolved into *Full Circle*, and Terrance Dicks' script for *The Wasting* was eventually given its more epigrammatic title *State of Decay.*

Refering to the item on the planned **Doctor Who** edited video-disc of *The Invasion of Time,* mentioned in **Doctor Who Monthly 53**, Mark Bridgwood of The Greyhound Inn, Yarlet, Stafford recalls several similar tv-movie length adaptions of **Doctor Who**stories shown on BBC television some years back.

Quoting such titles as *The Sea Devils, Genesis of the Daleks* and *The Brain of Morbius* which were regular features during Christmas and Bank Holidays Mark has asked why such omnibus productions ceased.

The answer is due to popularity. The edited versions, which started with *The Daemons* in 1971 and ended with *The Brain of Morbius* in 1976, were experiments in repeating **Doctor Who** shows designed to avoid boring the viewer by showing all of the episodes again. However, it eventually became apparent that these reruns were popular and that they could have been done using all the original footage. *The Sontaran Experiment* was done as a fifty-minute special, and the four parter *The Robots of Death* was shown again over the Christmas of 1977 as two fifty-minute installments.

DOCTOR WHO LETTERS

Doctor Who Monthly is, in my opinion, the best comic magazine currently available from British publishers, and surpasses any of the competition, even other Marvel mags. Please keep up the excellent work.

One of the best features of the last season, for me at least, was the increased use of the TARDIS. Previous stories tended to ignore the TARDIS for most of the time, with it usually only appearing in the first and last episodes. I hope this trend continues in the new season, with perhaps even a story set entirely in the TARDIS, as in the adventure *Beyond the Sun*.

How about another feature on the TARDIS, showing the cloisters from *Logopolis*? Also, is there any chance of Abslom Daak or Kroton the Cyberman returning to **Doctor Who Monthly**?

Regarding David Fleetwood's question in the *Matrix Data Bank* feature in issue 56, there was another occasion of **Doctor Who** appearing on the radio. In the summer of 1976 (I think) our local Independent Radion station Radio Tees serialised the LP record "Doctor Who and the Pescatons", playing approximately ten minutes each weekday at around 4.20pm. It was part of the programme Pirrie PM, presented by Alistair Pirrie, who now fronts the pop series **Razzmatazz** on ITV.

Finally, when will you be introducing Peter Davison's Doctor to the comic strip?

Stephen Roddam,
Middlesbrough,
Cleveland.

To take you questions in order, Steve. We'll certainly think about another TARDIS feature in the magazine. And as for our comic strip characters, Abslom Daak and Kroton, we have no immediate plans to revive either right now . . . we seem to have too many other pots boiling. We will be introducing Peter Davison's version of the Doctor into the comic strip with the February cover-dated issue which goes on sale in January. For the number freaks among you that will be issue 61.

I'm writing this letter to congratulate you on **Doctor Who Monthly 56** which is just about the best issue you have to date! I read the first page of "Freefall Warriors" in shock. Could this be the Doctor? What a relief it was only a game!

The letters page remains fairly interesting. On one point however I would like to comment. And that concerns the showing of old episodes on tv. A few months ago I wrote to the BBC Programme Correspondence Section asking, nay begging, them to consider showing some of the older stories.

I eventually received a rather patronizing reply explaining the contractual and copyright conditions, and also saying that many of the older tapes have been wiped to make way for newer programmes. I knew that this had happened but was unaware that it was still continuing. Is there no way to safeguard the old tapes?

I thought the back-up strip in issue 56 was good, but having seen some of John Peel's marvellous **Doctor Who** fiction I was disappointed with "The Greatest Gamble".

John Evans,
Chester.

We're glad that the opening page of "The Freefall Warriors" was so effective! You fell straight into the trap. And if you pick up a copy of our **Doctor Who Winter Special** *(all new material!) you'll find a fascinating interview with Sue Malden of the BBC Archives, and a complete listing of the* **Doctor Who** *episodes currently available.*

I felt I had to drop you a line to comment on the improving quality of your comic strip features. First "End of the Line" and now "The Freefall Warriors". And I loved the John Peel/Mike McMahon story. I'd like to see more stories by those two!

Equally, the text features seem to be getting better and better. You people are full of surprises . . .

Des Watson,
London, SE24.

It's nice to know that some one, somewhere, likes what you do. Thank you, Des.

I'm writing to congratulate you on your latest issue, number 56. It was a good idea to present separate issues, each dealing with a particular incarnation. *Death to the Daleks* was well-written, but rather short. I like the new back-up strip, but three strips is too many. Please do away with the Dalek strip and replace it with those glorious photographs seen or the back covers of issues 51-54.

The recent repeats of *Full Circle* and *The Keeper of Traken* have strengthened my faith in John Nathan-Turner even more. The last season has really set a new standard to be maintained — the 1979-1980 series was, with the exception of *City of Death* and maybe *Nightmare of Eden*, terrible. With *Creature from the Pit*, the show reached an all-time low as far as I'm concerned. The Tythonian resembled a faintly glowing and more-than-faintly amusing plastic bag.

I look forward eagerly to Peter Davison's debut.

I am absolutely thrilled to hear that the BBC are finally showing old adventures, as was recently announced. Can you please give details of when the repeats will be shown?

Nicholas Pegg,
Nottingham.

Harsh words, Nicholas, on the earlier season of **Doctor Who**. *Those concerned will probably never speak to you again!*

As for the Daleks comic strip, you seem to be in the minority. The feature has been very well received by the readers.

And on the subject of the repeats . . . by the time you read this they will already have started. November 2nd is the date we have. We can hardly wait!

Send all your comments to:
Doctor Who Letters,
Doctor Who Monthly,
Marvel Comics,
Jadwin House,
205-211 Kentish Town Road,
London, NW5.

ON THE FURTHERMOST EDGE OF THE SPIRAL ARM OF THE MILKY WAY GALAXY--FAR FROM THE ACTION--AROUND THE BACKWATER PLANETS AND SUBURBAN SUNS CHUGGED THE SALVAGE-SHIP **DRIFTER**... A MOBILE MONUMENT TO THE CONSERVATION OF ENERGY AND THE RE-CYCLING OF SCRAP METAL!

AMAZING! ABSOLUTELY **AMAZING!** I'VE NEVER SEEN ANYTHING LIKE THAT BEFORE!

JUNK YARD DEMON

WRITER| STEVE PARKHOUSE | ARTISTS| MIKE McMAHON AND ADOLFO BUYLLA | EDITOR| ALAN McKENZIE

ON THE BRIDGE, HER DEVOTED PILOT AND BUILDER, **FLOTSAM**, SURVEYED HIS DOMAIN WITH AN EYE TRAINED TO SPOT THE TINIEST DETAIL IN AN ENDLESS VOID...

... WITH THE HELP OF HIS GREAT, GREAT, GREAT GRANDFATHER'S BRASS TELESCOPE ...

NO NUCLEAR ENERGY

IN ALL THE YEARS I'VE BEEN DEALING IN SALVAGE, I'VE NEVER SEEN ANYTHING QUITE LIKE IT!

MIND YOU ... I LOVE THE **LOOK** OF IT ... A BOX WITH LITTLE WINDOWS! TERRIFIC!

I'VE GOT TO **HAVE** IT!!

BRIDGE TO BOILER-ROOM! FLOTSAM CALLING JETSAM...

SAVE THE ZY

ZZZZZZ

COME IN, PLEASE, JETS!

JETS! CAN YOU HEAR ME? BOILER-ROOM COME IN, PLEASE!

JETS! WAKE UP! I KNOW YOU'RE THERE ... I CAN HEAR YOU **SNORING!!**

EH ... WHAT?

WHADDYA MEAN ... SNORING? I WAS JUST *HUMMING* TO MYSELF, THAT'S ALL!

YOU'D BETTER GET *SHOVELLING*, JETS! WE NEED A GOOD HEAD OF STEAM!

JETS GOT SHOVELLING!

ACME 5 -

A GOOD HEAD OF STEAM, EH? THAT CAN ONLY MEAN ONE THING...

THE OLD VILLAIN'S SPOTTED SOMETHING ... AND HE'S GOIN' **AFTER** IT!

SO THE DRIFTER MADE SPEED...

...SOON OVER-HAULED THE MOTIONLESS TARDIS...

...AND SWALLOWED THE LITTLE TIME-CAPSULE IN ONE GULP!

WELL, WELL... WHAT HAVE WE GOT HERE?

I DON'T KNOW, JETS... BUT IT'S *NICE*, ISN'T IT?

WHAT YOU GONNA **USE** IT FOR, FLOTS? IT AIN'T GOT A MOTOR, HAS IT? I MEAN, YOU CAN'T STRIP IT DOWN...

I'VE JUST GOT A **FEELING** ABOUT IT... I THINK IT'S SOMETHING SPECIAL!

WHAT DO **YOU** THINK, DUTCH?

ME? OH... WELL ...ER...

DUTCH'S BRAIN WAS WINDMILL-POWERED, IT NEEDED A BLAST OF AIR TO OPERATE!

I'LL NEED THE BELLOWS.

HE NEEDS THE BELLOWS!

HE NEEDS THE FLIPPIN' BELLOWS!

SOME DAY THAT ROBOT WILL GET CAUGHT UP IN A **HURRICANE** AND BLOW HIS LITTLE RE-CYCLED MIND...

BUT UNTIL THAT HAPPY DAY... THE BELLOWS!

THAT'S IT, JETS! PUMP AWAY!

FOOPH!

I THINK I'VE GOT IT!

YEP! IT'S OBVIOUS! FIRST, WE'LL TAKE A **SAMPLE**...

... WITH MY HIGH-SPEED, DIAMOND-TIPPED **DRILL!**

RRRRMMMMM

IT DOESN'T SEEM TO BE HAVING MUCH EFFECT!

INSIDE THE TARDIS, THE DOCTOR SAT DEEP IN MEDITATION...

RRRRRMMMMMM

SKREEEE!

FLUBBLE!

WHAT ON EARTH IS THAT DREADFUL NOISE?

I'VE BENT MY DRILL, FLOTS...

OH, DEAR.

I SAY... IF YOU WANTED TO COME IN... ALL YOU HAD TO DO WAS KNOCK...

WHAT AM I DOING HERE?

WE WERE HOPING YOU'D TELL **US** THAT!

WHY SHOULD I?

WHO ARE YOU, ANYWAY?

WE ARE THE DIRECTORS OF THE BACKWATER SCRAP AND SALVAGE COMPANY...

AND WE'VE JUST COLLECTED YOU!

I'VE BEEN CALLED A LOT OF THINGS IN MY TIME... BUT NEVER "SCRAP"!

I'M NOT OBSOLETE YET, YOU KNOW!

BY THE WAY... I'M THE **DOCTOR!**

COULD YOU 'AVE A BUTCHER'S AT MY **BACK**, DOC? IT'S BEEN PLAYIN' ME UP SUMMAT CHRONIC!

HMMPH!

GOOD GRIEF! WHAT AN **EXTRAORDINARY** ROBOT!

I'M **NOT** A ROBOT...

I'M A **LIVING SCULPTURE!**

I **DO** BEG YOUR PARDON!

OH! SO THAT'S WHERE I PUT IT!

SCRAP COMPANY, DID YOU SAY..? WHAT A MARVELLOUS CO-INCIDENCE...

HAVE YOU GOT A NON-VARIABLE OSCILLATOR?

WHAT KIND OF CYCLE?

OOH, ABOUT 400 HZ!

WE'VE GOT A COUPLE HERE SOMEWHERE!

OOF!

W-WHERE DID YOU GET THAT... THING?

OH, WE PICKED IT UP JUST RECENTLY...

...GENUINE SALVAGE! I'M WORKING ON IT MYSE - ERK!

DON'T WORRY DOC -- IT'S DE-ACTIVATED

WE DO QUITE A LOT OF THESE...

WE RE-PROGRAMME THEM AND SELL THEM AS BUTLERS TO RICH FOLK ALL OVER THE GALAXY — THEY'RE VERY FASHIONABLE!

THANK GOODNESS... I NEARLY HAD A DOUBLE HEART ATTACK..!

HERE'S YOUR OSCILLATOR! MAY I ASK WHAT YOU WANT IT FOR?

I'LL SHOW YOU!

WALK THIS WAY...

HMM!

WOW!

PERFECT! WON'T BE A JIF, NOW!

BEEP! BEEP! MEEP!

MMMMM!

IT'S HOT CHOCOLATE... DRINK UP!

GANGWAY!

YEOWW!

YOU WILL OBEY MY INSTRUCTIONS... REGISTANCE IS USELESS...

TO BE CONTINUED!

PHOTO-FILE SPECIAL PHILIP MADOC

BORN: July 5th 1934
ROLES: Elek *(The Krotons)*, The War Lord *(The War Games)*, Mehendri Solon *(The Brain of Morbius)*, Fenner *(The Power of Kroll)*
YEARS: 1969, 1976, 1979.
MAJOR FILM APPEARANCES: **Daleks: Invasion Earth 2150 AD, Operation Crossbow, The Spy Who Came in from the Cold, The Quiller Memorandum, Circus of Blood, Doppelganger.**
MAJOR TV ROLES: **U.F.O., Manhunt, Last of the Mohicans, The Inheritors, Target, Bouquet of Barbed Wire, The Life and Times of David Lloyd George** (as Lloyd George)
SPECIAL MENTION: Throughout the greater part of his acting career Philip Madoc has established a reputation for himself as a player of villainous roles. It is far from the truth as the above list show but it is an image Philip Madoc does not disclaim.

In a recent interview he professed to a liking of villains principally because they tend to get the better parts. Heroes must be conventional and moral in outlook whereas the baddies can have total freedom of personality, he said.

Born a proud Welshman in the tow town of Merthyr Tydfil, he was educated in Wales followed by a spell in the University of Vienna. Profoundly skilled in the theory and practice of many languages, Madoc worked for three years as an Interpreter before getting the urge to enter the theatre.

He entered RADA as a student where he professed to have learnt the secret of injecting tone into a voice, giving a richness which has been ably demonstrated in many of his more sinister portrayals.

Fans of **Doctor Who** first recognised Philip Madoc's name on the credits for the second Peter Cushing Dalek film in which he appeared during 1966, four years after his entry into the movie industry. He was cast, naturally, as a villain, playing Ashton a black marketeer exchanging food for the valuables of the slaves held captive by the Daleks.

In 1969 came his first television role in **Doctor Who,** playing the impulsive would-be leader of the Gonds in the Robert Holmes serial *The Krotons.* Three serials later Madoc was back again, this time as the cruel Lord of the alien race conducting the war games trials upon armies of human soldiers.

Unquestionably his favourite role for **Doctor Who** though was as the mad surgeon Mehendri Solon who graced four episodes of the Tom Baker serial **The Brain of Morbius.** Solon's combination of sycophantic toadying and maniacal intent gave the character such depth that Philip Madoc is able to recall some of his lines even now, a rare tribute from an actor whose services are in almost constant demand.

His final role in the series to date was the refinery technician Fenner in *The Power of Kroll,* a part Madoc was personally unhappy with having been under the impression, through a mix-up between his agent and the casting director, he would be playing the part eventually given over to Neil McCarthy.

THE DOCTOR WHO ARCHIVES

Television never stands still, drama television particularly so. With the onset of 1969, **Doctor Who** had been on the air in Britain for just over five years with more than 200 episodes transmitted in that period.

Since, in those days, **Doctor Who** was on virtually every Saturday with only a six weekly annual break it was very hard for even the dedicated viewer to notice the changes which had been worked over that five year time span. Not only had the regular cast line-up changed several times over but so too had the whole feel of the show, an observation which becomes apparent when viewing together sample serials from 1963 and 1969.

Television of the middle sixties was dominated by the presence of larger than life heroes. Ultimate escapism was what producers were after and output from both Britain and America reflected this. On ITV **The Avengers** was still one of the hottest properties around though its leadership of the escapist trend was being challenged by the overwhelming popularity of the live action **Batman** series starring Adam West and Burt Ward. BBC had scored palpable hits too with their own home grown series **Adam Adamant Lives** – a Verity Lambert production starring a youthful Gerald Harper as a Victorian adventurer brought back to life in the 1960s – and the run-away hit series from America, **The Man from U.N.C.L.E.**, which crested high on the popularity wave initiated by the success of the *James Bond* spy films.

With so many similar shows around of that ilk it was almost inevitable that some of the shock waves of their success would make themselves felt in **Doctor Who.** Hence the three travellers who disembark from the TARDIS in **The Krotons** are several stages removed from the companions Ian and Barbara who journeyed on the time ship's first television voyage in 1963.

To begin with there was the ubiquitous Doctor, played with almost effortless genius by Patrick Troughton.

The original Doctor, William Hartnell, had started off by playing the character as a deliberate anti-hero. He had almost been the villain to Ian Chesterton's hero. He tended to act for the side of Good but the way in which he seemed to achieve those ends seemed to border somewhere between the deviousness and uncaring self interest. Barbara and Ian were deliberately normal people with whom we could sympathise. It was almost like watching Sherlock Holmes from the vantage point of Doctor Watson as we sided with the latter through being unable to understand the former.

With Troughton almost everything had changed. He was still a genius – when he chose to be – but his ways were far more gentle and re-assuring, occasioning smiles rather than frowns of worry from his audiences.

His companions were far more in the obvious ranks of the super heroes. Firstly there was Zoe Herriet, played by Wendy Padbury, who had been picked up from *Wheel in Space* several stories earlier. She was unquestionably a genius with the mind of an encyclopaedia and wits to match. *The Krotons* features one of her best lines ever as she tells the Gonds, "The Doctor is almost as clever as I am," a remark which disgruntles the Doctor although he does manage a subtle revenge some minutes later.

Siding with the Doctor and Zoe is the faithful Jamie, portrayed with great confidence by Frazer Hines. Jamie was never too bright in the thinking stakes but what he lacked in grey matter he more than made up in courage and resourcefulness. Most of the serials featuring Jamie had at least one fight scene incorporated into the plot and very rarely, as illustrated by the tussle with Thara in *The Krotons,* did Jamie ever lose one of these.

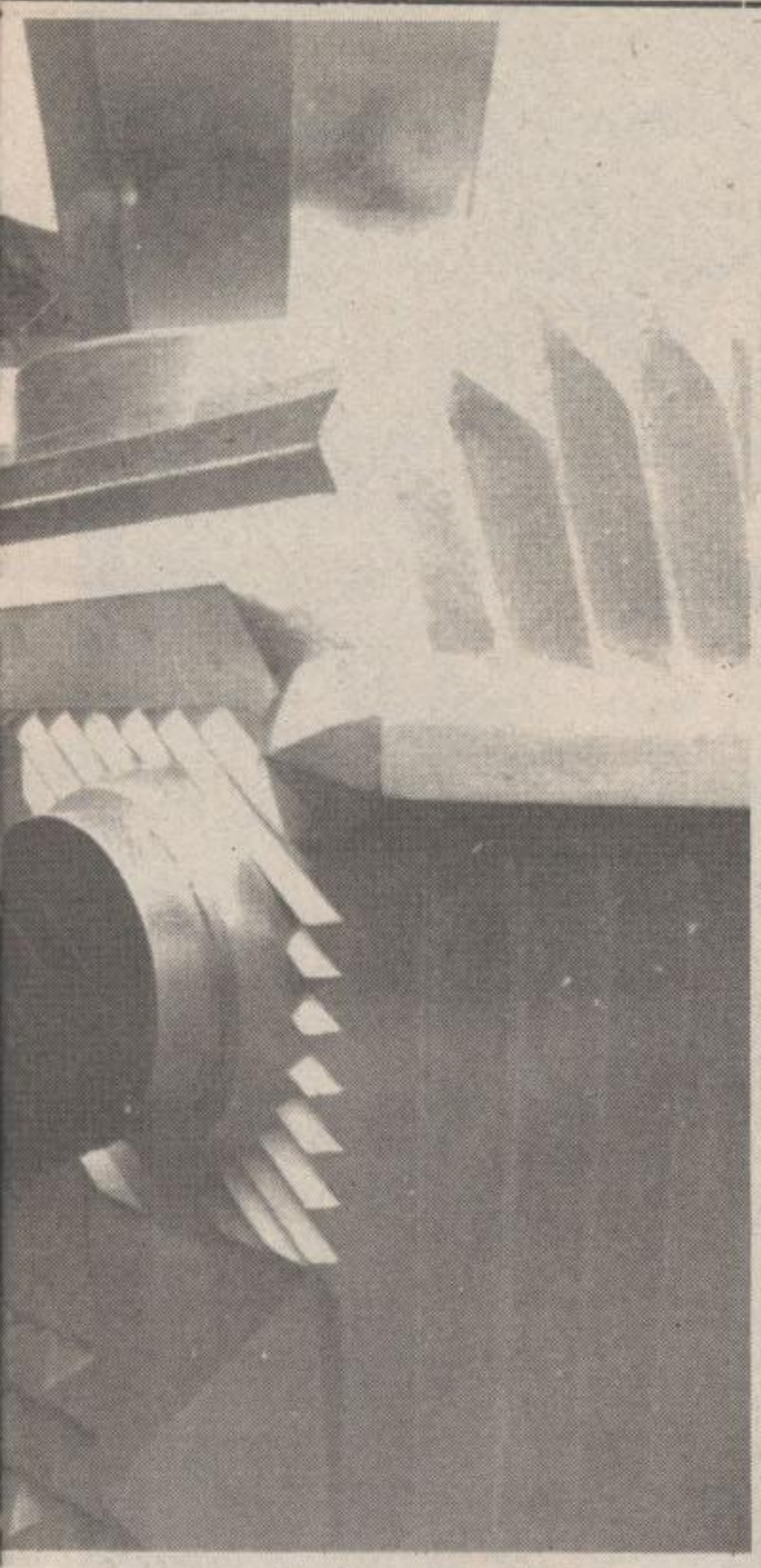
Put in simple terms the onus on the younger viewers had been shifted away from sympathising with the companions and more towards *identifying* with them.

The Krotons is a fine vehicle for displaying the assets of the regular cast. As mentioned above Jamie's first taste of the action is a fight with Thara. Later he goes on to confront the Krotons in their strong-hold – the Dynatrope – in a solo action from which he narrowly escapes with his life.

Zoe's talents are better put to use when she chooses to take the intelligence tests set by the Krotons. The Doctor has forbidden her to do this but, true to her precocious nature, she rarely does what she is advised to do and in consequence discovers that "Zoe-Gond" has been invited to become a companion of the Krotons – companion in this context being very much the opposite to its more traditional definition.

The Krotons was Robert Holmes.' very first script for **Doctor Who** which had quite a history behind it before the finished work ever reached the screen. As a free-lance writer in 1968 Robert Holmes submitted *The Krotons* as an idea for a one-off science fiction play of the type featured in the BBC 2

the krotons



anthology series **Out of the Unknown.** Unfortunately no slot could be found for this production but the storyline did eventually fall into the hands of Terrance Dicks who had just begun his marathon stint as script-editor for **Doctor Who.** Terrance Dicks liked the plots and invited Holmes to alter it into a script for the series, which essentially meant altering it from 50 minutes to 100 minutes and adding the characters of The Doctor, Jamie and Zoe. The finished script so impressed both Terrance Dicks and producer Peter Bryant that Robert Holmes was immediately commissioned to pen another script to fill a six part slot which was finally realised in the form of *The Space Pirates.*

As a script *The Krotons* can be divided into two halves. The first couple of episodes depict the escalating series of events which lead to the regeneration of the Kroton monsters, with the final episodes given over towards finding a means to defeat them.

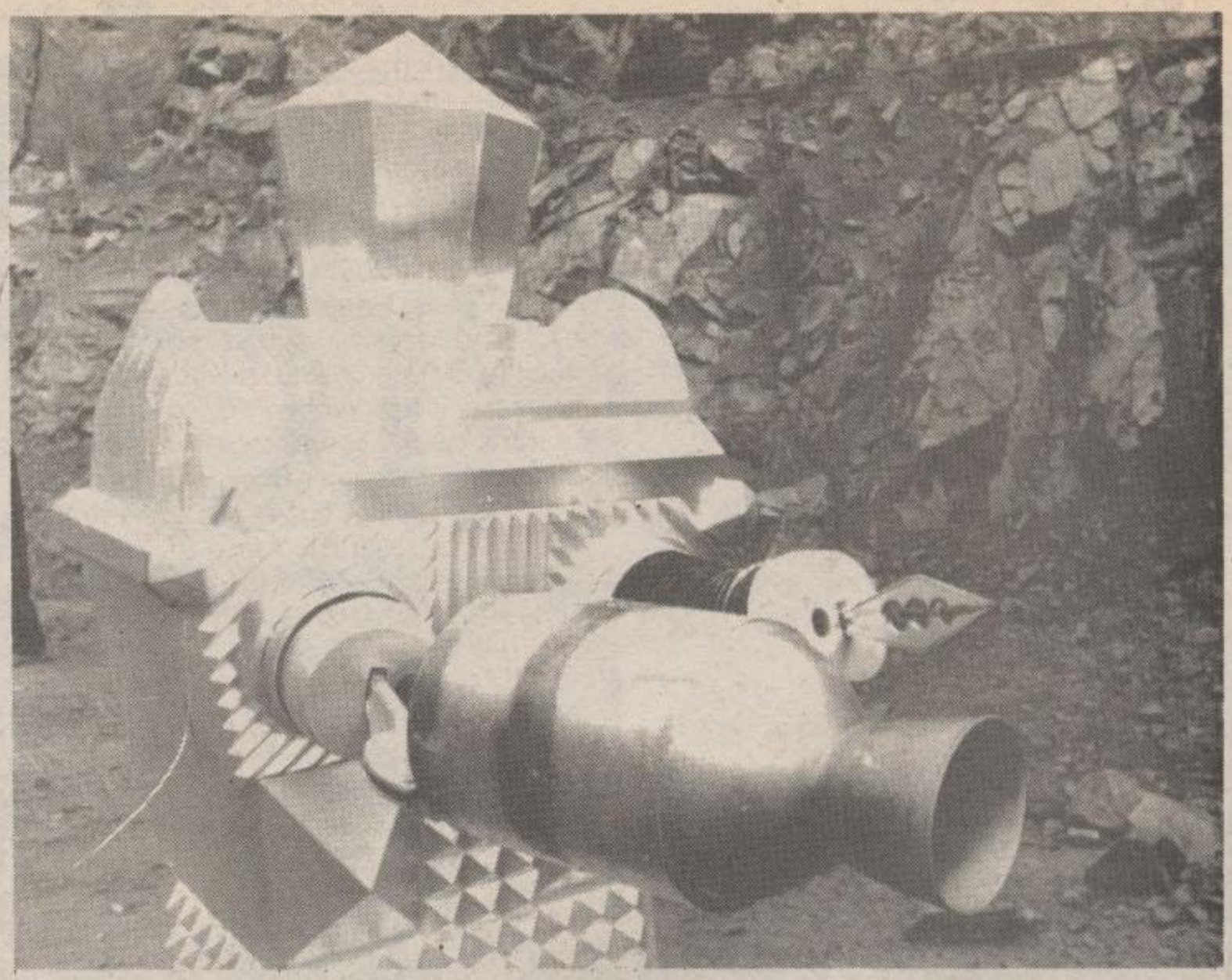
The storyline works very well indeed with Holmes' hallmark of good dialogue and characterisation already in evidence. Good casting is an extra ►

bonus of this story, most notable being the inclusion of Philip Madoc as the opportunist power-seeker Eelek. His best scenes are in episodes two and three as he seeks to depose Selris (*James Copeland*) and his son/heir Thara (*Gilbert Wynne*). Madoc's silkily restrained voice gives Eelek a definite air of malevolence even though the character is supposedly acting for the best in wanting to destroy the Krotons.

The big question mark over this production is the nature of the Krotons themselves. Seen in still photographs they do not look very impressive at all, bearing an uncomfortable resemblance to the egg-box Dalek Christopher Trace encouraged **Blue Peter** viewers to build a few years previous. However, a factor in their favour is the low-key lighting of the Dynatrope interior. With dark backgrounds, sharp spot-lighting and with their bases hidden they do manage to look like creatures composed of pure crystal. To be fair on the designer — Raymond London — his brief for these monsters was hardly easy. The Krotons had to look like crystals of pure tellurium, but because it was required that an operator be present inside both casings it was neither affordable nor practical to make the Krotons out of any transparent hard plastics: hence the robotic look of the finished versions. Particularly difficult to realise were the "hands" which needed to be able to hold objects (like portable dispersion units) and manipulate control dials. In the end the designers settled on giving the Krotons telescopic appendages which are the only parts of the creatures not to look crystalline.

The Krotons do have a few saving graces however, one of which comes as a complete surprise in the fourth episode as the creatures attempt to stabilise their precariously rocking space-craft. The fact that the Krotons are blind is a nice touch too which helps the drama of the scenes in episode three when one of them goes outside the craft to destroy the TARDIS and capture the "high-brains" (the Doctor and Zoe). Perhaps their most memorable trait though is their very unusual, and highly distinctive, voice. Spoken by Patrick Tull and Roy Skelton, the Kroton voice is a kind of jarring, robotic shout, almost like that of a hoarse news-vendor outside an East London football ground. Once heard the Krotons are never forgotten.

Raymond London's set designs for this serial are truly impressive, not so much for what they are, but for what they do! Each set in and around the Dynatrope is alive with gadgets. Watch for the dispersion units seen at the wasteland entrance to the Dynatrope which provide the Gond "companion" Abu with such an acid reception early in episode one. Failing that there is the Dynatrope's "automatic pilot" which visually intimates, without any need for words, the grisly fate about to befall the Doctor at the end of the first episode.



Preceding spread, left: *One of the Krotons, strange crystalline creatures that menaced the Doctor, Jamie and Zoe in the adventure of the same name.* Preceding spread, right: *A portrait of Wendy Padbury as Zoe Herriot, wanted by the Krotons for her superior mind.* Above: *This Kroton holds a bizarre weapon in its claw-like hand.* Below: *Selris (James Copeland), Jamie (Frazer Hines), Zoe (Wendy Padbury) and the Doctor (Patrick Troughton) cluster around an unconscious Vana (Madeleine Hills).* Opposite inset: *The Doctor examines the unconscious Vana in episode one of the adventure.* Opposite: *A Kroton fires its gun — ineffectually — at the impregnable TARDIS.*

A lot of this story requires some very elaborate special effects and the sheer abundance of these explains why quite a lot of *The Krotons* was made on film rather than on electronic video-tape. The film sequences are easy to spot as they are slightly grainier in quality than the studio recorded scenes. Unlike today, where advances in video technology have made fast editing in the studio easy, Sixties video taping of episodes had to be right first time around. Out-takes (instances where things go wrong) were anathema to the directors and so any scenes which required complex effects work tended to be pre-shot on film in case of mistakes. Two very spectacular sequences from this story are the scenes

in episode two leading up to the generation of the Kroton crystals from the slurry tank, and the opposing destruction of the Krotons in episode four along with their ship, the Dynatrope.

The range of special effects employed for this production is very varied. Part of the effects are mechanical, for example the gas and flame jets which erupt from the dispersion units, some are electronically generated – the force fields which imprison the Doctor and Zoe aboard the Dynatrope, and there are even a few animated sequences in the scenes involving the teaching machines.

Worth watching out for as well is the use of models. There are quite a few model shots in *The Krotons* but spotting which are models and which are not is all part of the fun. Remember the best models are those which do not appear to be models, so any that do escape the practised eye are a tribute to the effects designer for this show, Bill King.

Brian Hodgson of the BBC Radiophonic Workshop deserves more than a passing mention for his work on this serial. Aside from providing the equipment which modulated the voices of Messrs Tull and Skelton into those of the Krotons, Hodgson also delivered the background special sound for the Gonds main gathering chamber. The background noise has a strange "twiddly-donk, twiddly-donk" sound to it that never distracts the listener from what the actors are saying, but at the same time manages to latch itself into the memory for quite a while after the episodes have ended – a real tribute to the sound engineer's art.

The task of directing *The Krotons* fell to David Maloney previously credited for the highly surreal story *The Mind Robber* although his experience on **Doctor Who** productions goes back to *The Rescue* on which he worked in the capacity of production assistant.

The Krotons was chosen to represent the Troughton period for *The Five Faces of Doctor Who* because it is the only four part Troughton story left in the Film Library Archives at the BBC. At the time it was not one of the most remembered of the Troughton stories, a legacy perhaps bequeathed to it by the physical appearance of its monsters. Nevertheless it has many good points in its favour and is very deserved of a better reputation which hopefully this second airing will give it. After all, a combination of Troughton, Holmes and Maloney is too good to miss . . . ●

IT was not a good year for science-fiction on television. The ITV regions were showing sporadic reruns from the stables of Gerry Anderson and Irwin Allen, most notably **Thunderbirds, U.F.O., Land of the Giants** and **Time Tunnel.** Though on the BBC side things were little better. **Doomwatch** had ended a year earlier with 1972, seeing the show was past its prime with the departure of most of its regular cast from the early, track-making serials. BBC 2's anthology series **Out of the Unknown** had faded from the screens also leaving only reruns of **Star Trek** to satisfy midweek science fiction enthusiasts.

Perhaps the greatest disappointment of the early Seventies had been the failure of Anderson's series **U.F.O.** in making a major breakthrough towards establishing tv science fiction as a popular medium of entertainment. ATV experimented briefly with showing the episodes on an eight o'clock midweek slot before deciding, like other regions, that **U.F.O.** was better suited to the Saturday morning "kiddie" hours.

In simple language things were pretty desperate with reruns very much the order of the day – with one exception: good old **Doctor Who.**

The late Sixties and early Seventies had seen a slump in the popularity of the good Doctor as well. This was engineered to a degree by Patrick Troughton's wish not to become a known face as the Doctor resulting in the dearth of **Doctor Who** related products appearing throughout this period. The introduction of colour episodes with Jon Pertwee's debut had brought larger audiences back to the series but they were still a long way from the proportionately record breaking figures established during the heyday of the Daleks. And yet, 1973 was to be the year of revival.

Much of the accolades for this must go to *The Three Doctors* which opened the season. It was, after all, anniversary year and to mark the event BBC Enterprises marketed their highly-successful special publication all about ten years of **Doctor Who.** It was a beautifully laid out publication in full colour and on glossy paper – a bargain at 30p. Today copies of this out-of-print edition cat fetch as much as £20 from collector dealers. The Spring months also saw the release of the *Doctor Who Summer Special* from *TV Comic's* publishers. Again it was a well-written, well-illustrated publication and, like the *Radio Times* special, it was a sell-out. A little-known company called *Target Books* began operating in May 1973 as well. Looking around for suitable material to publish under their new children's banner they came across the three **Doctor Who** books originally published in the Sixties, namely *The Daleks, The Zarbi,* and *The Crusaders.* With new covers these three novels were

released in paperback form and started a highly successful series which is still going strong today.

The series itself began enjoying higher ratings too partly due to the publicity given to *The Three Doctors* but partly due to the simple reason that the stories of the 1973 season were all very, very good – both in terms of script and production. *The Three Doctors* was pure nostalgia. *Frontier in Space* and *Planet of the Daleks* was an epic tale the like of which had not been seen since *The Dalek Master Plan* in 1965/6 and *The Green Death* found a sizable following amongst the converts to Ecology, which enjoyed a vogue at that time.

Sandwiched in between these block-busters was, on the surface, a very light and ostensibly inconsequential four-parter called *Carnival of Monsters.* Unlike the other productions of that season it was made with a degree of irreverance. It was not comedy by any means, but neither was it solid drama. Somehow the serial managed the difficult tightrope of being midway between both elements and in consequence rewarded its audience with a delightfully tongue-in-cheek story.

It must surely come as no surprise then to learn that *Carnival of Monsters.* was from the pen of Robert Holmes, a writer noted for his talent in blending black humour with strong drama. **Doctor Who** fans of the Seventies could always rest assured that the name of Robert Holmes on a story guaranteed them a serial to look forward to.

Carnival of Monsters shows his flair for story writing at its best. The Doctor and Jo arrive aboard a cargo ship sailing in the Indian Ocean, or do they? Gradually the ominous truth dawns that they are merely specimens within an elaborate machine being watched by alien races for the purposes of amuse-ment. Somehow the Doctor must right this monstrous injustice of sentient life-forms being made to perform like circus exhibits.

It sounds quite heavy going when described like that. But supposing the aliens operating the machine were not the conventional *Ming the Merciless* types. Suppose instead they were not too far removed, in kindred spirit, from a chorus girl hoofer and a Cockney East End barrow boy? And supposing too that the aliens watching the carnival were a race of vacillating, indecisive bureaucrats?

Above all else *Carnival of Monsters* shows off Robert Holmes' affection for the English language and its intricate subtleties, plus his flair for creating slightly larger-than-life but eminently believable characters. In *Carnival of Monsters* the character types fall into three categories: the two Lurmans who operate the Minascope, the officials of the Assessment Committee on the planet Inter-Minor, and the passengers and crew of the *S.S. Bernice* into whose cargo hold the TARDIS materialises.

The Great Vorg, and his pretty assistant Shirna are one of the best double acts ever to grace **Doctor Who.** Holmes has a distinct taste for writing comic dialogue between two characters, frequently obeying the convention of having one comedian and one stooge. Jago and Litefoot from *Weng-chiang* are two excellent examples of this, so too are Garron and Unstoffe from *The Ribos Operation*, the Collector and the Gatherer from *The Sun Makers* and Irongron and Bloodaxe from *The Time Warrior.*

In *Carnival of Monsters* Vorg is the comic entrepreneur, forever promising wealth, fame and fortune to the more cynically practical Shirna. She, of course, has seen and heard it all before and watching the interplay between the pair

THE FIVE FACES OF DOCTOR WHO *presenting:*

CARNIVAL of MONSTERS

is a source of constant enjoyment. Upon learning that the President of Inter-Minor is named Zarb, Vorg proudly flourishes a signed letter from Zarb towards his officious hosts. While the committee chairman studies the letter with awed respect Shirna reminds the confident Vorg that the Great Zarb who signed that letter was a circus wrestler they met at a previous carnival.

Director Barry Letts – also the producer for the Pertwee period – could have cast few better artists than Cheryl Hall and Leslie Dwyer for the roles of Shirna and Vorg. Both were born within earshot of Bow Bells and their strong cockney accents serve only to emphasise the strength of their performances even though the audience is being asked to accept that the two hail from a planet light years from Earth. In the best traditions of characterisation Shirna and Vorg are instantly identifiable and certainly anyone who has ever been conned out of money at a fairground playing Find-the-Lady will feel an instant sympathy for the character of Pletrac when Vorg proceeds to relieve him of his Credit Bars in the closing moments of the serial.

The three Interminorans, Kalik, Orum and Pletrac are fine testaments to the skill of the make-up artist. From the opening shot in episode one we just instinctively know they are civil servants from their appearance. With neither brolly nor bowler they project the long suffering, haggard expressions common to those used to enduring the rigours of Southern Region commuter travelling. For a long time many fans have suspected Robert Holmes of pursuing a personal vendetta against the civil service through the nature of his writings and *Carnival of Monsters* was certainly the start of the campaign which eventually led to his all-out attack on the tax system witnessed in *The Sun Makers.*

Of the three Inter-Minorans the odd one out is Kalik. He is not so hide bound as his confederates, and for good reason. He is the villain of the piece anxious to seize the reigns of power from his brother, Zarb. Of course he is unwilling to do this himself, prefering instead to let others do the dirty work such as the easily dominated Orum or the unwitting Lurmans. Kalik is played by Michael Wisher, destined for later fame in **Doctor Who** as the portrayer of Davros in the classic *Genesis of the Daleks* story. Wisher's assets are his face and his voice. His features are so regular and ordinary as to render him a perfect subject for the make-up artist's craft. Though he has occasionally appeared in **Doctor Who** as himself his most visually striking roles have been those parts which required him to wear a mask, eg, Davros, Magrik (*Revenge of the Cybermen*) and Kalik. His clipped, slightly nasal voice has won him recognition among **Doctor Who** fans as a voice artist and he is probably second only to Peter Hawkins as the best-remembered voice for the Daleks.

Aboard the *S.S.Bernice* (in truth an old steamer moored in the Thames Estuary) the flavour of the 1920s is reproduced impecably with Holmes almost showing off his mastery of the slang common to that period. Ninety-nine skidoo, sundowners and chotapegs may be meaningless expressions today, but to the flappers of 1926 they were every bit as common as fab, gear and far-out were to the Sixties generation. Tenniel Evans, a long time friend of Jon Pertwee from their days in **The Navy Lark**, gives an archetypal performance as Major Daly, the colonial ex-war horse whose prime interests are downing whiskeys, abusing Lascars and bagging trophy heads for his St James Street club. A face to look out for though is Ian Marter as First Officer Andrews. Barry Letts recalled Marter's role in *Carnival of Monsters* when he came to casting the part of Harry Sullivan – a naval officer – to co-star along with Baker's Doctor in his early serials.

Barry Letts is justifiably proud of his work on *Carnival of Monsters* and the production values of the serial clearly show why. Like a circus show the episodes are as dazzling as they are colourful. Roger Liminton, the designer, based the construction of the Minascope's interior around a series of ordinary printed circuits but added hand and foot holds for the Doctor and Jo to use as they clambered through the maze of components and cables.

All the elements for this story display a riot of colour, from the brightly caparisoned sets to the vividly ornate costumes designed by Jim Acheson for Vorg and Shira. True to type, of course, Pletrac, Kalik and Orum are attired in bland, uniform grey making them look uncomfortably like the featureless dummies in the windows of Moss Bros.

No mention of *Carnival of Monsters* would be complete without saying something about the special effects. Despite this serial being some eight years old the CSO and model work overshadows many programmes which have followed it. The sequence where the Drashig monster bursts through the deck of the *S.S. Bernice* is one of the most impressive model shots ever done for the series. The Drashigs are exceptionally well crafted monsters. Like the maggots in *The Green Death* the head of the Drashig is constructed over an animal skull with latex rubber used to build up the rest of the creature. In truth the Drashigs (an anagram of dishrags as Holmes' gleefully pointed out in an interview some years back) were no more than three foot in length but the effect achieved by combining almost undetactable CSO with Brian Hodgson's radiophonically engineered sound effect screams effectively creates a monster that could give the effects designers on **Star Wars** a run for their money.

Dominating proceedings, of course, is the magnificent Jon Pertwee, by the fourth season as at home with his role as he is in the comfortable green velvet jacket he sports throughout *Carnival of Monsters.* Either swapping pleasantries with Clar and Major Daly, castigating the pompous Inter-minoran officials, or admiring the Minascope's workings with the reverent look of a car enthusiast gazing over the engine of a 1930's Bentley, Pertwee is in superb form.

1973 was a poor year for television science-fiction, but amidst the ocean of reruns **Doctor Who** was able to stand out like Churchill's mixed metaphor about the sceptred isle.

DOCTOR WHO EPISODE GUIDE

THE WEB OF FEAR
(Serial QQ, 6 Episodes)

EPISODE ONE (3rd February 1968)
Standing on the platform of Charing Cross Underground station the Doctor is examining cases of explosive which two Yeti have just covered in a thick layer of webbing. Not knowing of the Doctor's presence there Captain Knight gives the order to detonate the explosives by remote control. There is an explosion.

EPISODE TWO (10th February 1968)
Looking for the Doctor, who appears to have vanished, Jamie has encountered Private Evans, a survivor from a Yeti attack on his platoon. They are about to set off back to the headquarters when they see the tunnel entrance is filling with web. Turning they see the same material billowing out from the other tunnel. They are trapped.

EPISODE THREE (17th February 1968)
With the majority of the investigation team absent from the command base there is little resistance when a Yeti bursts its way in. Overcoming the guards on duty in the operations room the lumbering monster heads straight for the laboratory, where Professor Travers is at work.

EPISODE FOUR (24th February, 1968)
With Knight dead, Travers kidnapped and Colonel Lethbridge-Stewart's breakout bid foiled by the Yeti, the survivors are discussing their next move when the Professor suddenly re-appears. But he is flanked by a group of Yeti and his eyes are glazed with the power of the Intelligence.

EPISODE FIVE (2nd March 1968)
The Intelligence is once again on the offensive in an attempt to destroy the stronghold of the humans. Back at the command base Jamie is the first to react when he notices the walls are bulging inwards. They fracture under the pressure and web material surges through into the room.

EPISODE SIX (9th March 1968)
The pyramid at Piccadilly station is destroyed and Sergeant Arnold is released for the power of the Intelligence. With its power base on Earth destroyed the Intelligence is once again beaten, but, realising there are bound to be many outstanding questions the Doctor hastily ushers his two companions back to where they left the TARDIS.

Patric Troughton *(as The Doctor)*, Frazer Hines *(Jamie)*, Deborah Watling *(Victoria)*, Jack Watling *(Professor Travers)*, Tina Packer *(Anne Travers)*, Frederick Schrecker *(Julius Silverstein)*, Rod Beacham *(Corporal Lane)*, Richardson Morgan *(Corporal Blake)*, Ralph Watson *(Captain Knight)*, Jon Rollason *(Harold Chorley)*, **Jack Woolgar** *(Staff Sergeant Arnold)*, Stephen Whittaker *(Craftsman Weams)*, Bernard G. High *(Soldier)*, John Levene, John Lord, Gordon Stothard, Colin Warman, Jeremy King, Riger Jacombs *(Yeti)*, Derek Pollitt *(Driver Evans)*. Directed by **Douglas Camfield**, Teleplay by **Mervyn Haisman** and **Henry Lincoln**, Designed by **David Myerscough-Jones** Produced by **Peter Bryant.**

FURY FROM THE DEEP
(Serial RR, 6 episodes)

EPISODE ONE (16th March 1968)
While Van Lutyens argues with Robson about the troubles on the rigs a call comes through from one of them saying they can hear a sound like a heart beat coming from the pipe. Sent on an errand to the store room Victoria suddenly finds she is locked in. A mass of foam and weed erupts from the ventilator grill.

EPISODE TWO (23rd March 1968)
The faults in the pumping system appear to be increasing although so too is Hobson's apparent inability to be able to solve them. Despite the recommendations of his advisers he refuses to allow an inspection of the impeller shaft. Just then he is alerted by one of his technicians. The heart beat sound can now be heard coming from within the refinery apparatus itself. . .

EPISODE THREE (30th March 1968)
Attacked by the weed Robson has now vanished leaving the refinery in the temporary charge of his deputy Harris, who in turn is worried by the disappearance of his own wife, Maggie. Down on the beach a dazed Robson encounters Maggie. She has weed growing on her arm and she tells Robson, "You know what you must do". She then walks into the foam covered sea. . .

EPISODE FOUR (6th April 1968)
Chairman of the Refinery Board, Megan Jones, has arrived to take charge of the installation but she is sceptical of the Doctor's warnings about the danger they all face. Her scepticism is dented, however when she and the control room staff watch in horror as an inspection hatch fills with foam.

EPISODE FIVE (13th April 1968)
Victoria has been abducted by Robson and taken, by helicopter, to one of the stricken rigs. Using another chopper Jamie and the Doctor follow. They land and find their way to the main room. It is a mass of foam and weed amidst which they see Robson. He beckons the Doctor in saying he is expected.

EPISODE SIX (20th April 1968)
Victoria's electronically amplified screams have destroyed the weed parasite but the ordeal has been too much for the girl and she optes to leave the Doctor to settle down with the Harris family. She goes down to the beach with Jamie and the Doctor to see them take off in the TARDIS one last time.

Patrick Troughton *(as The Doctor)*, Frazer Hines *(Jamie)*, Deborah Watling *(Victoria)*, Victor Maddern *(Robson)*, Roy Spencer *(Harris)*, Graham Leaman *(Price)*, Peter Ducrow *(guard)*, June Murphy *(Maggie Harris)*, John Garvin *(Carney)*, Hubert Rees *(Chief Engineer)*, John Albineri *(Van Lutyens)*, Richard Mayes *(Chief Baxter)*, Bill Burridge *(Quill)*, John Gill *(Oak)*, Margaret John *(Megan Jones)*, Brian Cullingford *(Perkins)*. Directed by **Hugh David**, Teleplay by **Victor Pemberton**, Designed by **Peter Kindred**, Produced by **Peter Bryant.**

THE WHEEL IN SPACE
(Serial SS, 6 episodes)

EPISODE ONE (27th April 1968)
Aboard a drifting cargo vessel a servo robot has attacked and stunned the Doctor before Jamie can destroy it. The derelict is being watched by a nearby space station. The controller, Jarvis Bennett determines that the ship is evidently abandoned and gives orders for it to be destroyed by the Laser.

EPISODE TWO (4th May 1968)
With the Doctor still unconcious Jamie sabotages the Wheel's Laser to prevent it being used on the cargo ship which has the TARDIS on board. In the hold of the ship two of the giant egg-like containers begin to deliquesse. One of them cracks open and an armoured, silver hand emerges. . .

EPISODE THREE (11th May 1968)
Jamie's sabotage has put the Wheel at risk from an approaching meteor storm. To repair the Laser will require Bernalium and the Wheel's stock has been mysteriously ruined. Two crewmembers — Ialaham and Vallance — spacewalk to the cargo rocket to see if there is any Bernalium aboard. There they are seized and put under the control of the Cybermen.

EPISODE FOUR (18th May 1968)
Finding evidence that Cybermats have infiltrated the Wheel the Doctor goes, with Jamie, to inspect the ruined stock of Bernalium. However, Laleham and Vallance have smuggled

two Cybermen aboard the Wheel, one of which appears at the top of the stairs leading down to the Bernalium storage bay.

EPISODE FIVE (25th May 1968)
The Doctor has figured out a way to repel the approaching main force of Cybermen but to effect it will need the Vector Generator rod from the TARDIS. With Zoe to help him, Jamie space walks to the cargo ship but is too late. The meteor storm begins and Jamie and Zoe find themselves in the path of an oncoming shower.

EPISODE SIX (1st June 1968)
With enough mercury for the fluid link the TARDIS is once more time worthy. Then the two time travellers become aware they have an extra passenger, Zoe, who pleads to go with them. The Doctor warns her of the dangers she is likely to face and demonstrates them by showing an image of their last encounter with the Daleks.

NS: This introduction served as the beginning of a rerun of the story Evil of the Daleks *which spanned the summer gap between seasons).*

Patrick Troughton *(as The Doctor),* Frazer Hines *(Jamie),* Freddie Foote *(servo robot),* Eric Flynn *(Leo Ryan),* Anne Ridler *(Dr Gemma Corwyn),* Clare Jenkins *(Tanya Lernov)* Michael Turner *(Jarvis Bennett),* Donald Sumpter *Enrico Casali),* Kenneth Watson *(Bill Dugan),* Michael Goldie *(Elton Laleham),* Derek Gilbert *(Armand Vallance),* Kevork Malikyan *(Kemel Rudkin),* Peter Laird *(Chang),* James Mellor *(Sean Flannigan),* Wendy Padbury *(Zoe),* Jerry Holmes, Gordon Stothard *(Cybermen),* Peter Hawkins, Roy Skelton *(Cyberman voices),* Directed by **Tristan De Vere Cole,** Screenplay by **David Whitaker** from a story by Kit Pedler, Designed by **Derek Todd,** Produced by **Peter Bryant.**

THE DOMINATORS
(Serial TT, 5 episodes)

EPISODE ONE (10th August 1968)
Meeting up with a scientific party on an island on the planet of Dulkis the Doctor is present when the figure of Cully suddenly turns up with a wild story about invading aliens. Worried by Cully's mention of a blue box Jamie and the Doctor set off to investigate. They find the Dominators' saucer but are captured by a patrolling group of Quark robots.

EPISODE TWO (17th August 1968)
Sent to recruit more Dulkians for the required workforce the bloodlusting Toba rises as he sees the travel capsule, bearing Cully and Zoe, landing back at the survey base. He orders the Quarks to destroy the base and as energy beams slam into the building Cully and Zoe dive for cover as masonry tumbles around them.

Episode Three (24th August 1968)
A Quark reports to Toba that the prisoner Cully is missing from the work force. When the Domonator sees his face at a window in the war museum his instincts again over-rise his orders and he commands the base to be razed to the ground. But Jamie is inside the building with Cully as the Quarks open fire, destroying the place completely.

EPISODE FOUR (31st August 1968)
Having survived the attack on the museum Jamie and Cully have been quite successful in destroying Quarks. Furious Toba demands of the workforce the names of the culprits. When no-one is forthcoming the elder tutor Balan is killed in reprisal. Toba makes it clear the Doctor will be next.

EPISODE FIVE (7th September 1968)
By smuggling the atomic seed device back aboard the Dominators' space ship Jamie Zoe and the Doctor are able to watch it blow up as it lifts off. But the four bore hole explosives have unleashed the power of a volcano and the three TARDIS travellers find they are in the direct path of a lava flow. . .

Patrick Troughton *(as The Doctor),* Frazer Hines *(Jamie),* Kenneth Ives *(Toba),* Ronald Allen *(Rago),* Arthur Cox *Cully),* Philip Voss *(Wahed),* Malcolm Terris *Etnin),* Nicolette Pendrill *(Tolata),* John Hicks, Gary Smith, Freddie Wislon *(Quarks),* Sheila Grant *(Quark voices),* Wendy Padbury *(Zoe),* Felicity Gibson *(Kando),* Giles Block *(Teel),* Johnson Bayly *(Ralan),* Walter Fitzgerald *(Senex),* Ronald Mansell, John Cross *(council members),* Alan Gerrard *(Bovem),* Brian Cant *(Tensa).* Directed by **Morris Barry,** Teleplay by **Norman Ashby,** Story editor **Derrick Sherwin,** Designed by **Barry Newbury,** Special sound by **Brian Hodgson,** Produced by **Peter Bryant.**

THE MIND ROBBER
(SERIAL UU, 5 episodes)

EPISODE ONE (14th September 1968)
Catapulted out of normal space by the use of the TARDIS emergency unit the Doctor, Jamie and Zoe find they are being attacked by a mysterious force trying to draw them from the safety of the ship. The Doctor tries to take off again but the alien force is too strong. The TARDIS explodes, hurling its occupants into a white, misty void.

EPISODE TWO (21st September 1968)
The travellers are in the Land of Fiction — a strange dimension where anything is possible. A band of giant clockwork soldiers herds the three onto an empty plain where the next battle of wits will take place. The sound of pounding hooves is heard and the three watch in terror as they are charged by a Unicorn.

EPISODE THREE (28th September 1968)
The unseen Mind Master is controlling the next step of the campaign to subjugate the three travellers. Zoe and the Doctor are guided to the heart of the maze where a new terror awaits them — the statue of the Greek gorgon, Medusa. With the hissing of many snakes the statue begins to come to life.

EPISODE FOUR (5th October 1968)
At last the Doctor has been brought before the Mind Master and told he has been selected to replace him as the present Master is getting old. The Doctor's mind will provide the inspiration for the computer which governs this land. When the Doctor refuses, the White Robots drag Jamie and Zoe to be pressed within the pages of a giant book. Unless he agrees they will be permanently "fictionalised".

EPISODE FIVE (12th October 1968)
By overloading the Master Brian, Jamie and Zoe have managed to free the Doctor and the old man from the cumputer's control and, even now, the programmed White Robots are destroying the rest of the domain. But what will happen when the destruction is complete? Even the Doctor does not know. As the end approaches for this land the structure of the TARDIS begins to reform.

Patrick Troughton *(as The Doctor),* Frazer Hines *(Jamie),* Wendy Padbury *(Zoe),* Emrys Jones *(The Mind Master),* John Atterbury, Ralph Carrigan, Bill Weisner, Terry Wright *(white robots),* Hamish Wilson *(the other Jamie),* Philip Ryan *(Redcoat),* Bernard Horsfall *(the stranger/Emmuel Gilliver),* Barbara Loft, Sylvestra Tobel, Timothy Morton, Martin Langley, Christopher Reynolds, David Reynolds *(the children),* Paul Alexander, Ian Hines Richard Ireson *(the clockwork soldiers),* Christine Pirie *(Princess Rapunzel),* Sue Fulford *(the Medusa),* Christopher Robboe *(Karkus),* David Cannon *(Cyrano de Bergerac),* John Grenwood *(D'Artangnon/Sir Lancelot),* Gerry Wain *(Blackbeard).* Directed by **David Maloney,** Teleplay by **Peter Ling,** Story editor **Derrick Sherwin,** Produced by **Peter Bryant.**

THE FIVE FACES OF DO

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Imagine, if you will, that there is no such thing as **Doctor Who**. The Dateline is November 1963 and police boxes are merely the solid looking objects found on most high street corners that policemen shelter in from sudden downpours. Science fiction is something of a dirty word with most parents eager to discourage their young from indulging in such flights of fantasy.

As far as television is concerned science fiction is almost a non-entity. The Quatermass serials are long gone and the follow-up to the successful **A for Andromeda, The Andromeda Breakthrough,** has proven to be more rooted in the adventure-thriller medium than in any concepts of the fantastic. For children there is the highly popular **Fireball XL-5** from the Gerry Anderson studios but in few households would this be considered family viewing by members of the older generations.

Imagine then sitting in front of the flickering 20" black and white tv set on the evening of Saturday November 25th. The horrendous events of President Kennedy's assassination have delayed some programmes and postponed others. Now, some ten minutes later than published in the *Radio Times,* an announcer heralds the start of a new science-fiction series, **Doctor Who!**

For a moment there is silence. Then a streak of light, looking very much like the smoke trail from a rocket, climbs up into the centre of the screen before spreading out to found a whirling pattern of cloud-like designs. The music too is something different. Instead of conventional instrumentation from an orchestra the sounds are weird. . . electronic. . . unearthly. The cloud patterns eventually resolve themselves into the words *Doctor Who* before disolving away to show a London street down which a bobby is pounding his lonely, night-time beat. A standard Dock Green-style setting maybe, but what about that music, and perhaps more mysteriously, why is the camera showing us a picture of a police box which appears to be sat in the middle of a disused junk-yard? Even more puzzling, why does said police box appear to be emitting a low electronic hum?

Below left: *Ian Chesterton (William Russel), the schoolteacher who decides to investigate his mysterious pupil, Susan Foreman (Carole Ann Ford, below right).* **Right:** *Susan and her grandfather, the equally mysterious Doctor.*

DOCTOR WHO presenting: Earthly Child

In his interview with **Doctor Who Monthly** (issue 56) script-writer Dennis Spooner spoke of the need to start a drama serial with a hook — a gimmick to catch the cloating viewer and hold his attention long enough to get the proper machinations of the plot underway.

That opening scene of **Doctor Who**'s very first episode, *An Unearthly Child*, was the hook that caught and held the nucleus of what would shortly become one of the biggest family viewing programmes ever put out by either the BBC or ITV. Those that sat down and turned their attention more fully towards the problems posed to teachers Ian Chesterton and Barnara Wright by their mysterious pupil Susan Foreman were not disappointed by what they saw.

A fifteen year old child whose knowledge goes far beyond her youthful age, an intriguing series of flashbacks to incidents which have led Ian and Barbara to suspect that Susan is more than she seems, a clandestine investigation of the girl's home which turns out to be the junkyard seen at the beginning, an encounter with an arrogant, brusque old man, and finally the most unbelievable sight of all . . .

Nowadays audiences react without surprise to the TARDIS police box exterior housing a room and corridors that far outreach its meagre apparent dimensions. But to those who went inside the wooden doors for the first time in 1963 the concept was nothing less than mind-boggling. To try and comprehend a device capable of crossing the barriers of Space and Time being housed in a London police box was as mind-staggering to unprepared viewers as it was to Ian Chesterton, and as the vehicle took off for the first time, hurtling its four passengers into a journey without aim, even hardened television watchers gaped in amazement.

Writing for the trade newspaper Television Today, reviewer Majorie Norris wrote, "The Visual Effects Department have succeeded in transporting me through time and space more satisfactorily than I can recall ever having journeyed before — and that includes the cinema with all the trick

Below: *Jaqueline Hill plays Barbara Wright, Ian Chesterton's colleague at the school Susan attends.* Below right: *William Hartnell, known for many years for his comedy roles, played the Doctor as an authoritarian figure.*

effects at its disposal."

Praise indeed, but the first take off of the TARDIS is truly impressive, and considering the state of television science at the time was a feat as innovative, in relative terms, as Stanley Kubrick's **2001** lightshow journey was for the cinema some years later.

In a dazzling combination of visual and aural effects the viewer is treated to the full take-off sound effect (rarely heard these days) as the TARDIS engines progress from a sonorous grating to an almost maddening high-pitched whine. In sequence we see the image of familiar London fading away into an infinity of shapes, patterns and designs all spiralling into a seemingly endless vortex before resolving themselves into a new landscape, a landscape that appears barren, savage and hostile . . .

In truth the first **Doctor Who** serial embroils two stories. Firstly there is the discovery of the TARDIS in the junk-yard and the subsequent flight back through time to the twilight of the Paleolithic Age. Secondly there is the struggle between the rival cavemen, Kal and Za, for control of a tribe which is bordering on extinction. Against their will the four travellers are thrust into this struggle and the subsequent events are both starkly dramatic and thought provoking, posing an interesting possibility towards the end as to how Man might have survived the ravages of the encroaching Ice Age.

A factor which might astonish viewers watching the serial again, as a part of the *Five Faces of Doctor Who* season, is the raw, almost brutal, way in which the story is presented. Everything is done for realism with only the barrier of language removed as an offering to dramatic licence. Kal, Za, and the other tribes-people are no Raquel Welch beauties with shaven legs and capped teeth. They look grubby, the live in surroundings which cause the Doctor almost to gag at the smell, and their hostility towards both the travellers and to each other can best be described as vicious.

The Doctor, Ian, Barbara and Susan fare little better. This is not the cosy **Doctor Who** production we know and love today. The Doctor has no sonic-screwdriver-like gadgets within his pockets to help him overcome the tribe, and no robot servant to blast away the rock covering the entrance to the feared cave of skulls. All four must survive on their wits alone with only the prospect of the TARDIS, and safety within its walls, to give them any hope of escape. Even when they do finally succeed in shutting the doors on their pursuers the audience is made well aware of their suffering. Their clothes are torn by the chase through the forest. They are covered in mud and on the verge of total exhaustion and it comes as a genuine relief to all concerned when the ship finally fades away from this primordial dawn of Man.

The screening of *An Unearthly Child* will doubtless surprise many who are used to seeing varying spoonfuls of wit in the series. From start to finish the over-riding note is conflict with little time or inclination for humour between the central characters.

Ian Chesterton is firmly presented as the hero of the series. He is ordinary, conventional, down to Earth but with his background as a teacher he is more than capable of speaking his mind and standing up for himself. Barbara has similar attributes but exhibits a calmer, more broad-minded attitude. Thrust into a situation beyond anyone's wildest dreams she comes to terms with her and Ian's predicament with astonishing speed, putting a brave face on despite the acute awareness that the both of them are cut off from their homes by thousands of years.

Carole Ann Ford's Susan — the unearthly child of the title — comes across very well as an amalgamation of teenage normality and extraterrestial intelligence. While her environment and her grand-father remain safe she is calm and almost arrogant towards the two teachers who are, after all, her mental inferiors. But once the sanctuary of the ship is lost, and the Doctor's life becomes imperiled, all the doubts and worries of a normal adolscent re-emerge and once again it is up to Ian to save the day.

As for the Doctor, Hartnell is superb. Some years from the twinkling personality he was best remembered for, the early Doctor gives an air of superiority comparable with that of an Emperor. His is the mind, the intellect, the genius that can control the ship and whilst he is aboard the TARDIS his domain is secure. Once separated from it though his superiority is weakened. But will he give way to the moral attitudes of Ian and Barbara? Not at all. His is the brain of a logician, determined to free himself from the tribe and return to the ship — at whatever the price. More than a few newcomers will be astonished to discover sides in the Doctor that have since been buried beneath the folds of character complexity developed by writers and producers over the years.

The central guest stars in this production are Derek Newark and Jeremy Young, respectively playing Za and Kal. Despite their being cavemen both are

Left: Carole Ann Ford is the Unearthy Child of the title, Susan Foreman, certainly not a Gallifreyan name which would be more appropriate to the grand-daughter of the Doctor. Below: Barbara Wright (Jacqueline Hill) and Ian Chesterton (William Russell) investigate the junk yard.

Above: *A moment of confrontation between Kal (Jeremy Young) and Za (Derek Newark).*
Right: *The Doctor (William Hartnell) urges his companions towards the TARDIS.*

given personalities of great depth which is exploited by Anthony Coburn's very lucid script. Kal is the would-be usurper — a hunter whose skill with the axe can net bears and snare animals to keep the tribe warm and fed as the oncoming cold approaches. But in return he demands to be made leader, and there can only ever be one leader. Za, by contrast, is more of a thinker although no mean hand with an axe himself. His father knew the secret of making fire — a secret he guarded even from his son. Za knows fire can stave off the cold and assure the survival of his people but his mind knows not the principles of its manufacture. He knows Kal to be a challenge to his position but he is still cunning enough to fend off his rival's manoeuvrings even when Kal brings in the Doctor and presents him to the tribe as a man who can make fire.

Eventually the quarrel boils over and the adventure climaxes with the two warriors battling it out with all the savagery of born fighters. The fight is a no-holds-barred contest to the death and teeters very unsteadily upon the line dividing what is suitable viewing for children and what is not. In short the fight is brutal although brilliantly set up by stunt arranger Derek Ware.

Those with a keen eye for television may spot the difference in picture toning between the fight scene and the rest of the production. The difference is that the fight was done on film at the BBC's Ealing studios, while the other scenes were all shot at an electronic studio at Lime Grove. The reason for this is one of dramatic presentation. All the scenes recorded in the studios were done, in order of the script, and once the cameras had started recording a given episode they would not stop unless absolutely necessary. Thus, for example, if a sequence called for the companions to be seen escaping from the cave, then a cut to Za in another cave, then a cut back to the four travellers trekking through the forest the recording would go as follows. One camera would record the scene of the four escaping. Then the scene would cut to another camera showing Za. While his scene was then in progress a third camera would line up on the travellers standing motionless on the set of the forest. As Za's scene finishes th the four would be given the cue to start 'acting' just before the cameras switch to them seen running through the forest.

In such a fashion each scene followed on from the one before and very careful organisation of the script was required to enable all the cast to be in position ready for each new scene. The fact that it comes over so well on the television screen is a tribute to the standards set for recordings made under such conditions which could be wearing for both the cast and production teams.

For the fight scene, however, a different approach had to be adopted. Good fights depend on the skill of the film editor to cut tightly between shots. The action needs to be fast and furious and the best way to show this on screen is literally to present it as a fury of shot sequences. Right up until the Eighties this was difficult to achieve with electronic video cameras due to their cumbersome nature. A small film camera can shoot low or indeed from almost any angle. Editing of video tape was a very difficult process to achieve in 1963 and so film offered the action-scene director considerable advantages, and these advantages can clearly been seen to their fullest in the battle between Kal and Za.

Further on the technical side *An Unearthly Child* is also a tribute to the set designers Barry Newbery and the late Peter Brachaki.

Brachaki's design for the TARDIS still takes some beating today. Totally unlike any science fiction control room seen before then the interior is dominated by the masterpeice of the console. A totally working prop the console was filled with all kinds of electrically operated equipment to flash lights on and off both on the panels and within the central Time Rotor. An interesting feature to watch out for is the Time Rotar's ability to rotate, as the ship scans its environment, as well as its more remembered trait of moving up and down.

From the start to finish *An Unearthly Child* is a polished production, ably directed by one of the theatre's leading director's, Waris Hussein who won acclaim not so long ago with his series *The Glittering Prizes,* again for BBC Television. Ultimately though the serial is bound to leave viewers with a sense of frustration. For the majority of the serials in the 1960s the ending to one story led into a cliffhanger for the next and the cliff-hanger in the last minute of *An Unearthly Child* is a winner as we get a glimpse, just a glimpse mind you, of the serial which brought the series fame — a view of the dead forest on Skaro beyond which lies the underground city of the Daleks.

In historical terms *An Unearthly Child* will always live in the shadow of *The Daleks,* but re-screening this excellent serial now should go someway towards redressing the balance. After all, from the mould of *An Unearthly Child* all other stories stemmed, and that mould was cast to perfection!

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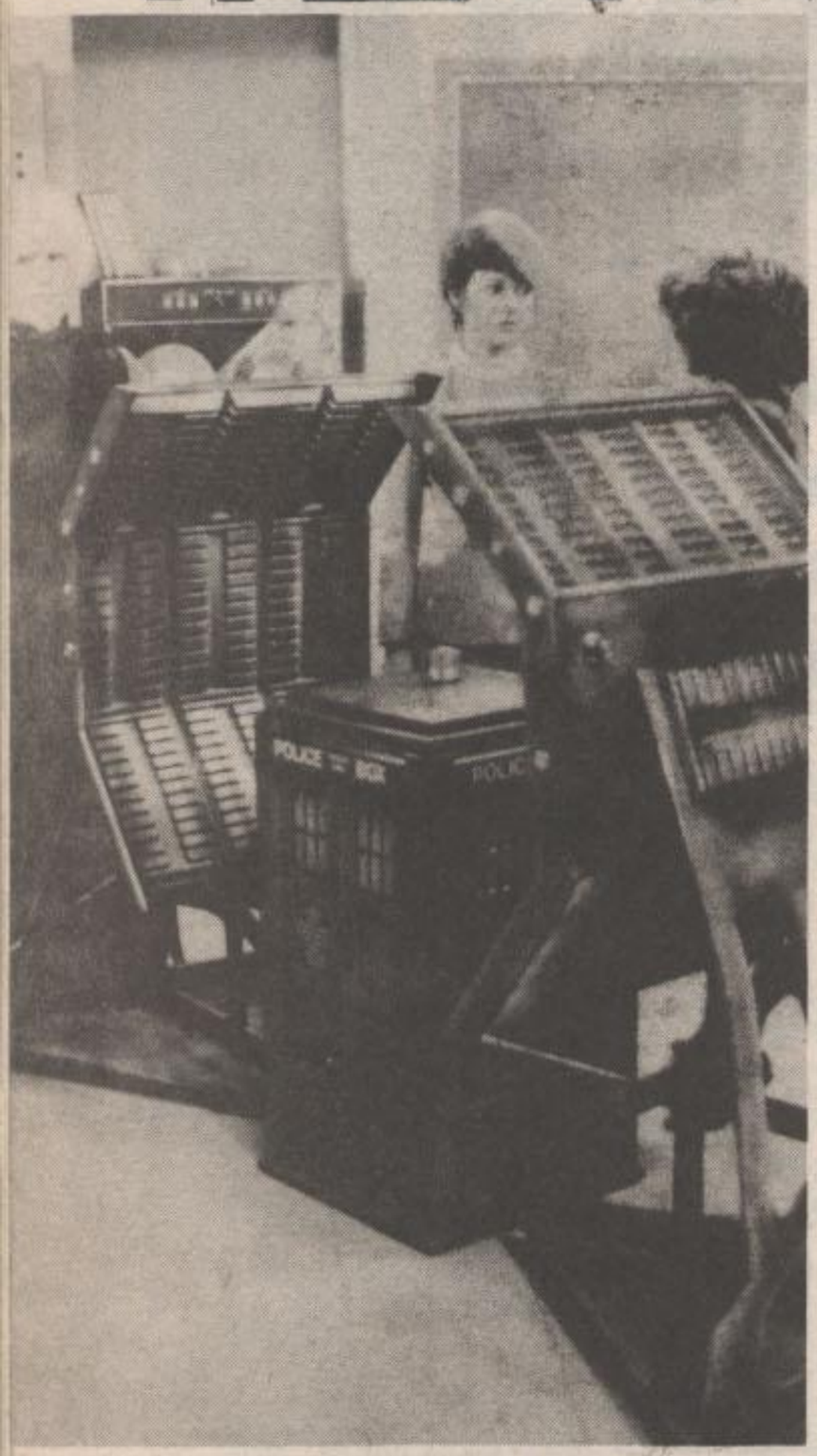


A lonely road, an incongruously sighted police telephone box, and a helmeted constable on the beat. Sounds familiar? Yet this is not the opening sequence from *An Unearthly Child* but the beginning of the final story to feature Tom Baker's Doctor, *Logopolis*. By accident or by intent *Logopolis* has brought the **Doctor Who** clock full circle, ending one era where another began.

The choice of *Logopolis* for the final presentation in *The Five Faces of Doctor Who* series is an obvious one. With episode one of *Castrovalva* still a month or two away from transmission only one serial could be aired which features the Doctor-in-waiting Peter Davison. But faced with that *Hobson's Choice* the BBC could have picked few better stories from Tom Baker's rich period to illustrate better the enormous quantum leaps in technological progress **Doctor Who** has made since its far flung beginnings. Strangely though, while the story is a masterpiece of television engineering, its script content is very much rooted in *Doctor Who's* past with the intrepid time traveller once more making his voyages in the company of two female companions and one male.

There are other elements too from the past, and not just such continuity notes as the TARDIS being stranded in a Totter's yard to which the Doctor refers in episode one. More subtle references are made to the Doctor's attitude towards his companions. Witness the final moments from episdoe two as the Doctor elects to go it alone and leave his companions behind on the planet of Logopolis. Just like Hartnell's early incarnation the Doctor of today is shown as developing an irritation towards those who travel with him. He has not invited any of them into his life — Adric was a stowaway, Nyssa is orphaned thanks to the Doctor's error on Traken, and Tegan is a likewise reluctant accomplice. In short the Doctor is lumbered with them and as such is partly responsible for their safety. Just like the first Doctor, however, it does not mean he has to like it. To any fans weaned on the days when the Doctor's greatest battles were fought verbally inside the ship, the polarising of attitudes aboard the TARDIS now will be a source of pure joy.

The TARDIS, as originally envisioned, was conceived as a vehicle eloquent of a civilisation at the peak of its technical prowess — an elegant blending of science and art with ergonomically streamlined equipment blended into tasteful surroundings.

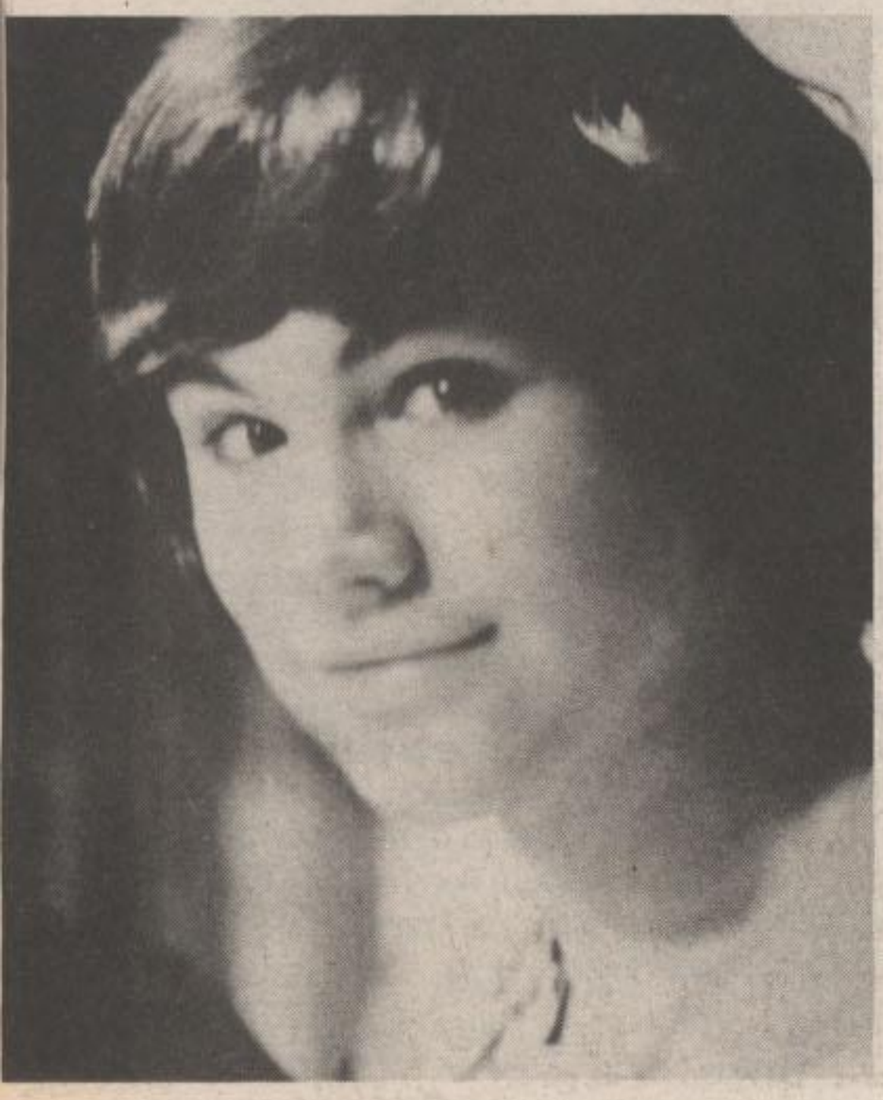
Seen in *Logopolis* the TARDIS has certainly once more been reinstated as such. From the gleaming functionalism of the control room to the brooding sobriety of the Cloister chamber the Doctor takes us, his unseen companions, on a tour of wonderment, a wonderment shared when Tegan Jovanka stumbles aboard the ship — just as Ian and Barbara did years ago — and finds herself face-to-face with an engineering marvel. Once more it is possible to believe a Time Lord can fly!

DOCTOR WHO presenting:

LOGOPOLIS

Quite a lot of the mythology surrounding the TARDIS is given exposure in *Logopolis* including several concepts not seen for many years. The Chameleon Circuit programmer is unveiled for the first time with the Doctor giving a theoretically sound but practically flawed demonstration as to how a TARDIS can change its appearance to match its surroundings. The mind boggling concept of one TARDIS being able to fit inside another TARDIS which is, in turn, within the original TARDIS which is also within the second TARDIS, and so on, was first proven in the Jon Pertwee classic *The Time Monster.* Now, a variation on that theme is used by the Master to snare the Doctor within his grand scheme of ultimate megalomania. And, by means of appropriately inserted dialogue, writer Christopher H. Bidmead explains, at long last, why it is that the internal configuration of the TARDIS rooms has kept, and keeps changing.

In terms of story continuity nothing matches the sheer spectacle of the Doctor literally seeing his past life flashing before his eyes in the final moments of the story. Nostalgia is a primary weapon in the arsenal of those who shape the Doctor's adventures on television thanks to the vast amount of treasured memories that can be resurrected from the show's past. Even those who have grown up and moved away from their original fan viewpoint when Baker's Doctor started must have felt a twinge of nostalgic pain when, for a few brief moments, old friends like Sarah and Harry swam into vision.

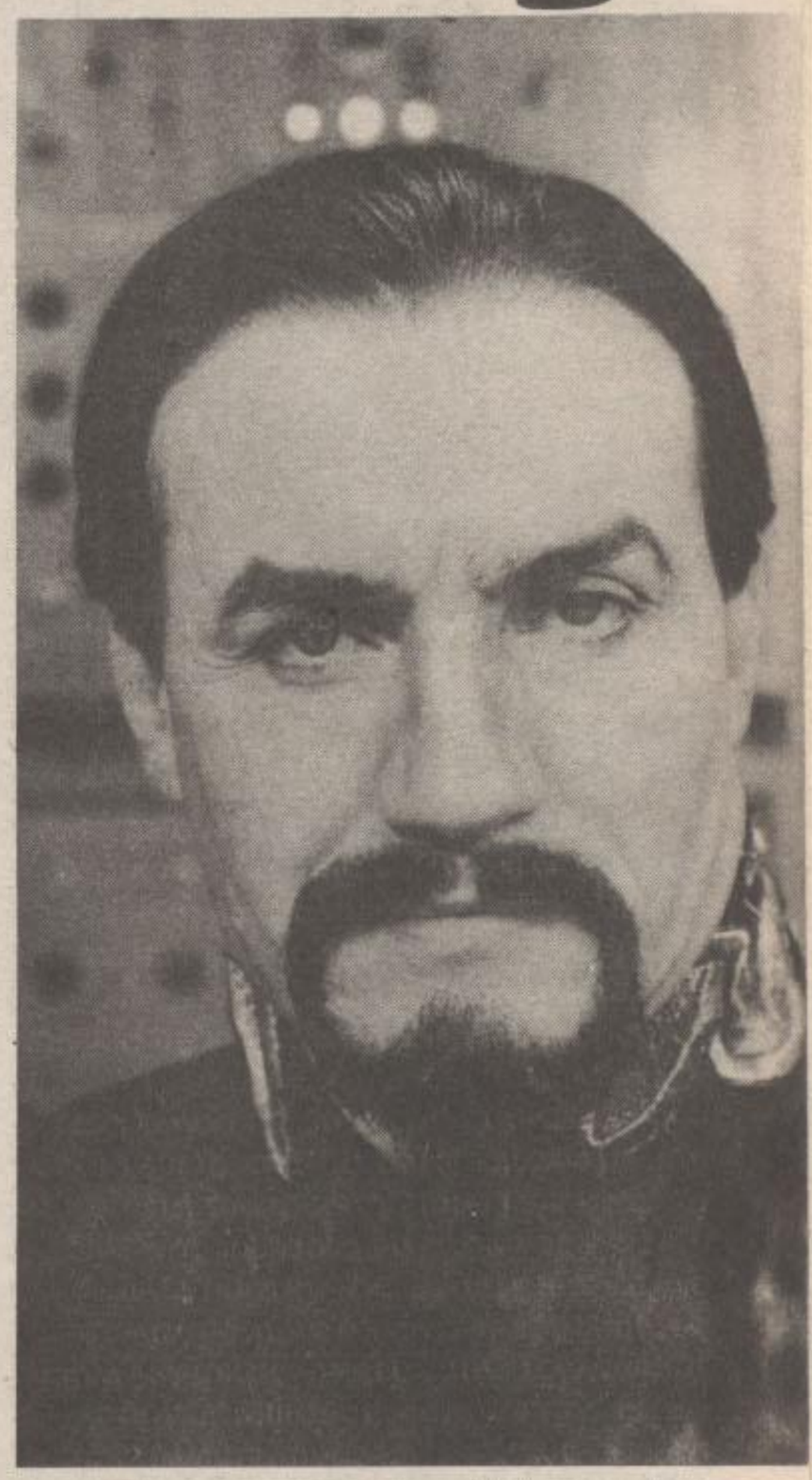


Without doubt, one of the corner-stones of *Logopolis*, for perpetuating the myth, is the resumption of hostilities between the Doctor and his most dangerous adversary, the Master.

In space, essentially, of just two episodes Anthony Ainley's interpretation of the Doctor's nemesis has won him a legion of followers. The face may be different but the attitude and personality remains true to the characteristics laid down by Robert Holmes in the opening Master serial, *Terror of the Autons* in 1971. Yet Ainley's Master is no mere carbon copy of the original incarnation. If anything some of the charm and humour of Delgado's version has been replaced by a mocking sadistic quality, making this body a much more dangerous adversary for the Doctor to face.

True to form the Doctor does face the Master and indeed staves off his plan to hold the Universe to ransom, but, as with *The Keeper of Traken,* hasty judgement blinds him and the Master comes out the better from the fight this time leaving the Doctor on the verge of death. It is one of **Doctor Who**'s greatest pluses that the hero is so fallible and capable of error that watching him is such an experience in unpredictability.

Tom Baker perfected the image of the Doctor as an irrational figure throughout his seven years in the part and the dividends are quite considerable. So many science-fiction productions hinge around variations of the phrase, "Now tell me Professor. . ." that it is positively



refreshing to watch a programme like *Logopolis* where the central figure can be quite abrupt and supercilious when faced with prying explanation-type queries.

Baker's Doctor is nonetheless the hero of *Logopolis* and the venerated welcome he receives on arrival at Logopolis is self evident proof of it. Again the wheel has gone full circle and the Doctor is once more a Citizen of the Universe.

One set of parameters which has not come full circle with *Logopolis* however the production values. Here much progres has been made in every sphere since the days of black and white recording.

Principle among these developments is the changeover from recording scenes in episode transmission order to recording them in logically ordered blocks. This is an innovation which came in roughly at the time when Tom Baker was assuming the hat and scarf for the first time. By abandoning transmission order recording greater flexibility, and indeed complexity, could be achieved with the sets. Thus it is now possible to shoot all the scenes set on the planet Logopolis for all four episodes within one block of recording days. Had *Logopolis* been made in 1963 the elaborate set for the Logopolitan registers would have had to have been put up and taken down (struck) four times — once per episode. Now that same set can be put up and kept up for several days before its one and only session of dismantling.

This helps the designer in that his sets can be more complex if required. Watch carefully episodes three and four as the city starts crumbling before our very eyes to see how much work Malcolm Thornton had to put towards constructing the set just so that it would fall apart realistically.

Perhaps greatest of all has been the quantum jump in the state of the visual effects art effected over the last eighteen years. When **Doctor Who** started the visual effects department consisted of a mere handful of technicians whose skills mostly lay in making animated models for Schools broadcasts (see John Friedlander interview last issue). Now the term visual effects can apply, in **Doctor Who** terminology to the fields of model making, prop design, monster creation, pyrotechnics and the rapidly expanding zone of electronic effects which has gone hand in hand with the development of video technology.

Director Peter Grimwade is one of the generation of freelance directors who has grown up with the video age and can use its versatility to the fullest. The climax of *Logopolis* is a classic example of the way electronics can solve a problem which otherwise would have required the provision of a very substantial outside broadcast budget. The Doctor's desperate climb along a gradually tilting catwalk to yank the cable down which the Master could send a pulse ending the existence of the Universe was a sequence done totally in the studio. Skillfully mixing a shot of the catwalk set with a freeze-framed background of the gantry needed precise handling if the finished shot was to look right from the perspective and depth of field points of view. The role of the Electronic Effects operator is now such a key one that the majority of **Doctor Who** stories would be unthinkable to do without one.

Other key figures in a production are the make-up and costume supervisors.

Again **Doctor Who** has always been well served by these two BBC Departments and for many years the team of Daphne Dare (costumes) and Sonia Markham (make-up) produced for the series whole varieties of interesting and novel designs for aliens and ancilliary characters. For *Logopolis* the task of creating the Logopolitans fell to June Hudson (costumes) and Dorka Nieradzik (make-up) a task that required much from both of them.

The bonus of colour television helped rather than hindered the costume designer. In place of the bright, gaudy togas of the Argolins, the Logopolitans wore darker, more sombre robes traditionally associated with those whose science has risen to levels of almost ecclesiastical dimension. From make-up's position the sleek, upswept 'look' of Pangol and Morix was juxtaposed by the almost, but not quite unkempt look of the Logopolitan registers. See if you can spot how many of them bear a disturbing likeness to Albert Einstein in his closing years.

Scripting in **Doctor Who** has always wandered widely between the borders of genius and cliche. A brilliant script one story can be followed by deadpan delivery during the next. Hence it is always pleasing when the last story of a season goes out with a scripted bang. Through one season is the script-editor's chair and with one story behind him Christopher H. Bidmead has established himself as a writer who is unafraid to talk above some people's heads. To understand the greater bulk of the Monitor's conversation does require some knowledge of hexadecimal notation, difference solving and the way in which data is written to and from a computer's memory bank. But whether you understand it or not is no great determining factor to the enjoyment to be had from *Logoplis.* Its strength lies in the mood and atmosphere so carefully built up by the director and Paddy Kingsland of the Radiophonic Workshop whose musical score progresses from the funeral sobriety of the Watcher's theme to a joyous salute to Ron Grainer's original title theme in the last moments of episode four as Doctor Four gives way to Doctor five.

With the ending of *Logopolis* the era of the Seventies will truly come to an end, with the next season paving the way for **Doctor Who** in the Eighties. A new Doctor, a new time slot, even the new philosophy of twice weekly screening. And what of further old reruns? There are still many shows worthy of repeating in the vaults of the Film Library. To be fair though, the rerunning of four old **Doctor Who** stories this year has cost BBC2 16 out of its allocated allowance of 26 out-of-time programmes it can show in a year so the chances of a further batch next year are far from assured. Television though is about viewers, and about the numbers of viewers who watch programmes. If seven million tune in to watch *The Five Faces of Doctor Who* then a very strong case will be set before the arbiters of the BBC for further showings. Time will tell . . .

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THE FIVE FACES OF DO

Left: The Three Doctors *marked William Hartnell's first appearance as the Doctor in six years.* Above: *The Patrick Troughton and Jon Pertwee Doctors spent more time arguing with each other than anything else.* Opposite: *Two cellguards stand watch over the TARDIS.* Opposite below: *Patrick Troughton's Doctor explains the workings of the TARDIS to the Brigadier (Nicholas Courtney) and Jo (Katy Manning).*

One of the first things to remark about the 1973 four part serial, *The Three Doctors,* is that plotwise, it is far from being a work of genius. It deals, quite simply, with another one of those megalomaniacal super-beings who, feeling rather irked by his solitary imprisonment in the Universe of Anti-matter, decides it would be a good idea to destroy the Universe of Normal Matter. So, rustling up a quick black hole, he proceeds to instigate an energy drain from the normal universe which even the guardians of law and order in the cosmos are powerless to prevent.

Sounds awful, doesn't it? Yet, perhaps surprisingly in the light of the above, *The Three Doctors* was one of the most eagerly received stories of the Seventies, possibly even of the Sixties as well.

The reason why can be summed up in three words: Hartnell, Troughton and Pertwee. At last, the long-awaited meeting of all three incarnations of the Doctor over four glorious episodes — one of those rare exceptions when the plot plays second fiddle to the characters.

The serial naturally begins with the current Doctor of the period, Jon Pertwee, but right from the opening credits the greater majority of those fans who tuned into the episode back in December 1972 (the first part went out on December 30th) was sitting, breath bated, waiting for the appearance of either of the two earlier incarnations.

It is one of the oddities that makes **Doctor Who** unique that you can be a fan of one Doctor without necessarily being a fan of subsequent or previous ones. Some fans even admit to having returned to the **Doctor Who** fold on the strength of the nostalgia element present in *The Three Doctors.* Die-hard Troughton fans who had previously sworn never to watch the series again following his 1969 departure were lured back by the promise of re-appearance in *The Three Doctors,* and found that the show had not changed that radically after all. The show's producers had achieved a notable publicity coup.

Even before the events of the first episode unfolded there were many speculations as to how the meeting of the Doctors would work out. Everyone had their suspicions about how the dandy, the clown and the cantankerous septugenarian would react to one another and chances are these suspicions were more than confirmed when Troughton's Doctor suddenly popped out of nowhere and was instantly at odds with the Pertwee incarnation.

Then, as far as the first episode was concerned, the final *coup de grace* came with the materialisation on screen of the first Doctor — William Hartnell. For old timers, this was the moment we had been waiting patiently for. More than seven years had elapsed since the last appearance of the original Doctor and suddenly there he was, back again; proud and imperious, quelling the arguments of his 'juniors' with the inflexibility of a headmaster calling two rebellious schoolboys to order.

The script for *The Three Doctors* is credited to the team of bob Baker and Dave Martin — best known these days as the creators of K-9 — but in all truth the greater acknowledgement must go to Terrance Dicks who devised most of the storyline with some help from producer Barry Letts. Terrance Dicks is one of the few professional

CTOR WHO presenting:

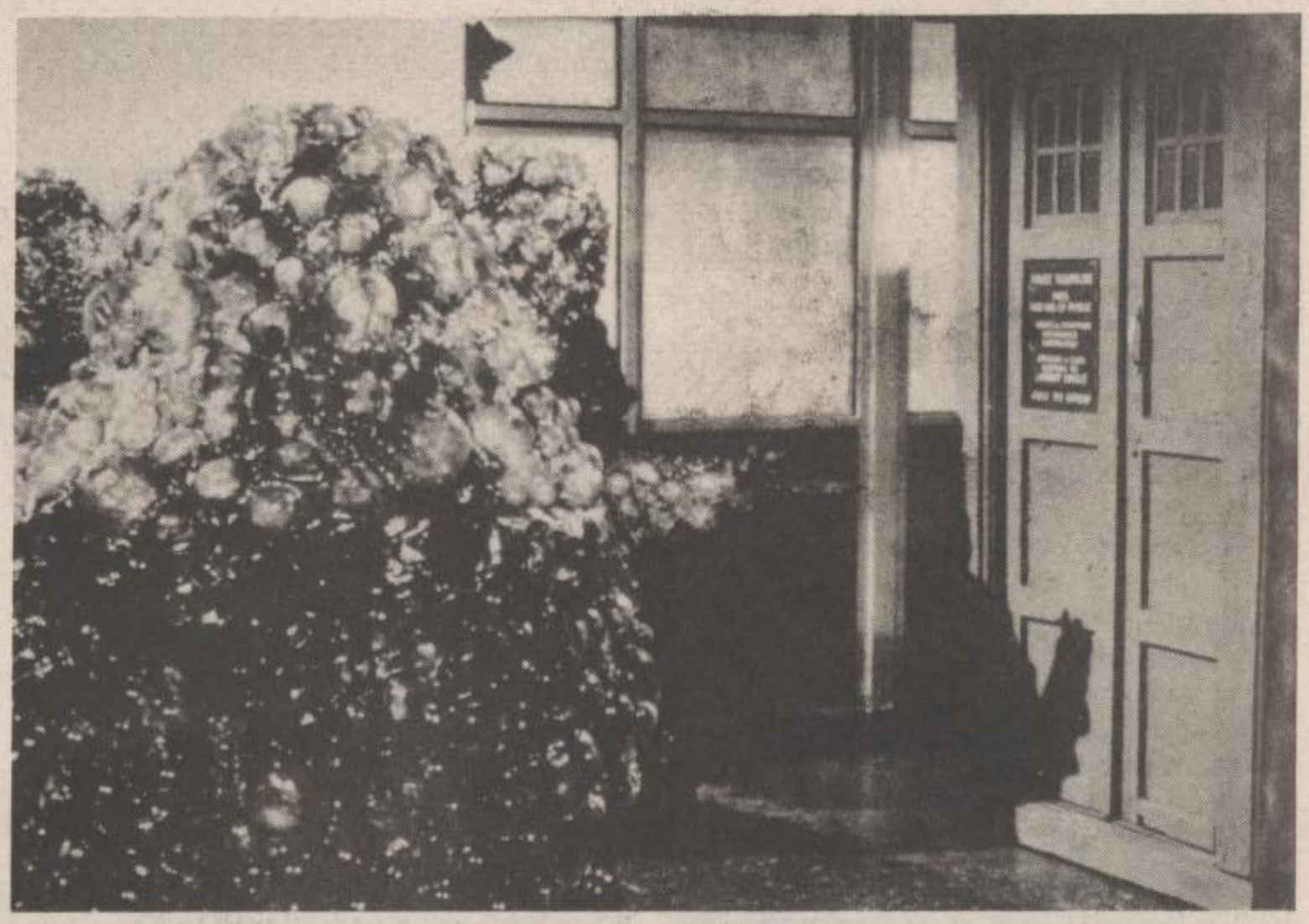
THE 3 DOCTORS

teleplay writers who can fully claim to understand the characters of all the Doctors. He proved it in *The Three Doctors* by aligning up his characters with the precision of a chess player. Jo naturally stayed mainly with the third Doctor – her Doctor. Benton was placed more or less under the wing of the second incarnation. After all the two had known each other since the Cybermen invasion of Earth. The Brigadier remained solidly on the sidelines with the stoic resignation of a man who has seen his worst nightmares become a grim reality. And on top of the totem pole, outlining strategy and tactics with the dictatorial authority of Cecil B.DeMille was the first Doctor, sadly never seen "in the flesh" due to William Hartnell's delicate state of health at the time of recording.

Like *Logopolis, The Three Doctors* deals greatly in the mythology of *Doctor Who*, contributing many loaded references all through the serial to events in the past known by true fans of the series. When Troughton's Doctor meets Benton for the first time he calls him Corporal, which of course was Benton's rank in *The Invasion*. Later, in episode two, it is the Brigadier's turn to indulge in the nostalgia stakes as he recalls his involvement with both Doctors in references spanning *The Web of Fear, The Invasion* and *Spearhead From Space.*

Were I asked to cast a nomination for best supporting character in *The Three Doctors* my vote would go solidly to favour of the Brigadier. Courtney's performance in this story encompasses so many facets of the acting art that it becomes almost superfluous to list them.

Upon meeting the second Doctor again the Brigadier is almost dumbstruck. "Oh no!" he exclaims, his face a mask of pure horror, to which the Doctor grins and replies, "Oh yes". Later on, deciding that the only way to maintain



his shaken sanity is to be as precise as possible, he re-adopts his down-to-earth, no-nonsense manner with a vengeance. Refusing to believe the evidence of his eyes he quizzes the Doctor about the interior of the TARDIS, "How's it done?" Some sort of optical illusion?" Even when faced with the concept that the entire UNIT building has been uprooted from its countryside location and set down on a wasteland, he prefers his view that it must be Cromer in Norfolk to the Doctor's more authentic explanation that they are not even in the same Universe as Earth.

No **Doctor Who** story, of course, is complete without a villain and in Omega the three Doctors have a worthy adversary. Although he is not seen properly until episode three Omega's presence on screen is dominating. Omega is portrayed by actor Stephen Thorne, seen previously as Azal in *The Daemons.* Thorne not only has height on his side – he towers above the 6'3" Jon Pertwee – but he is also gifted with a very strong and resonant voice. With a little help from the sound technicians Omega comes over as a dangerous mixture of phenomenal super-power and un-nerving insanity. His best scene is probably in episode four where the two Doctors reveal to him the true nature of his plight in doing so unleash the full fury of Omega's paroxymal rage.

The desperate flight of the Doctors and their companions back from Omega's palace to the refuge of the TARDIS, while all around them the anti-matter world convulses and shakes makes for a splendid middle climax to episode four. In fact the entire serial is very well balanced between frantically paced action scenes and the necessary slower

moving scenes wherein dialogue and characterisation come to the forefront.

Really the only let down this story suffers from is the element of design related to cost. The script for *The Three Doctors* calls for some spectacular visual effects and sets which are far beyond the resources of the production team. The *Target Books* novelisation of *The Three Doctors* shows what the writers were aiming for – an alien landscape of sand and sea which can instantly transform to a tropical paradise, a *Wizard of Oz* castle standing in the middle of a desert (there are quite a few allusions to *The Wizard of Oz* in this story, see if you can spot them), a surrealist Roman arena conjured up by the dark side of Omega's mind, and, most spectacular of all, the majestic chamber of Singularity and its burning column of pure energy. *The Three Doctors* would make a tremendous big-budget film but its sheer scale was

too big for its designer, Roger Liminton, to realise without some sacrifices being made to economy.

One set though does impress the seasoned **Doctor Who** viewer – the interior of the TARDIS. Due to the amount of scenes scheduled to take place in the TARDIS, and due to the numbers required to be present there-in (seven at one point) it was decided to abandon the usual means of depicting the interior during the Pertwee era – namely the console, three walls and the door. In many ways the TARDIS seen in *The Three Doctors* harkens back to the Hartnell period when the time/space vehicle really deserved its title of "the ship". The scanner is a proper monitor screen and not a CSO shot imposed on a blue background stuck into one of the wall circles. Even those curiously unexplained transporter pads (similar to those in **Star Trek**) can be seen again in the background for their one and only appearance in the Seventies. They were

Opposite top left: *No sooner have Doctor 2 and 3 met than they are arguing violently about one trivial matter or another.* Opposite top right: *Though the two do have moments of harmony.* Opposite below left: *A scene featuring Clyde Pollitt as The Chancellor, Roy Purcell as The President and Graham Leaman as a Time Lord.* Oppositebelow right: *Nicholas Courtney as The Brigadier and Laurie Webb as Mr Ollis.* Above left: *The Doctor (Patrick Troughton) and Sergeant Benton (John Levene) are led away after their capture by two cellguards.* Above right: *A portrait of the three incarnations of the Doctor.* Below: *The villain of the piece, Omega.*

a prominent feature in the Sixties TARDIS right up to *The Mind Robber.*

A few things to watch out for in the operation of the TARDIS as well. Pertwee, like Hartnell attempts a fixed routine for flying the ship and nearly always used to same controls for the same functions. In episode four he pilots the ship on a short hop to Omega's palace using a familiar take-off procedure ending with the pulling back of the master switch. With few variations Pertwee utilised this sequence throughout all his stories requiring the TARDIS. The sound effects, too, are an acknowledgement to the show's past, right down to the scanner's low, melodic hum which can be heard both in *The Three Doctors* and *An Unearthly Child.*

The period this story is drawn from is also eloquent of music composer Dudley Simpson's heyday for the series. For the Sixties right up to the Eighties Dudley Simpson's contribution to **Doctor Who** has been a major one, often responsible for injecting the essential mood to a scene in key moments. The *Bessie* theme in episode one is an obvious example of his work. Less obvious are his subtle themes for introducing the two older Doctors in that episode. Each theme goes with the character. The first shot of Troughton shows him running down a slope on the Time Lords' monitor, a view accompanied by a springy little tune more than reminiscent of Troughton's renowned tootlings on his recorder. Later, as Hartnell's pyramid-shaped time transporter swims into vision a haunting, slightly mysterious theme seems to echo all the feelings and memories fans of the first Doctor took with them when he left.

The music is more powerful in feel for those scenes involving the Time Lords, particularly as we are introduced to them in the first episode. A point of interest here is that this story is the last one to feature the Time Lords of Gallifrey from the mould created by Malcolm Hulke and Terrance Dicks in *The War Games,* showing them as a race of technical adepts dedicated to the preservation of balance in the cosmos, thoroughly at home in their scientific empire manifested here by the Time Scanning Hall.

Allowing for the brief appearance by one Time Lord during *Genesis of the Daleks* their next appearance after *The Three Doctors* would be in *The Deadly Assassin,* a story by Robert Holmes which caused a storm of controversy at the time for its reworking of the whole Time Lord concept.

Though few realised it at the time *The Three Doctors* was a watershed in the development of the Pertwee era. Up until then the greater majority of the stories had been Earthbound with prime emphasis placed around the UNIT organisation. Stranded on Earth the Doctor had no choice but to help deal with Autons, Silurians, Martian ambassadors, Primords, homicidal convicts, Axons, Daemons and many other would-be invaders. After *The Three Doctors* the pivotal point swung back towards the TARDIS with the Doctor's travels in Time and Space once more forming the backbone of the series. Many were relieved by this, many mourned the passing of the glossy Earthbound stories with their spectacular settings and accent on hardware.

The watershed occurs in the final minutes of *The Three Doctors* with the unexpected arrival of a new piece of circuitry for the TARDIS. To quote the Doctor himself, "They've sent me a new dematerialisation circuit. And my knowledge of time travel law and all the dematerialisation codes – they've all come back. They've forgiven me. They've given me back my freedom!"

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SKYWATCH-7

THERE IT IS, CAPT. HAWKS. COULD BE A METEORITE!

H'MM HOW HIGH IS IT?

DIFFICULT TO SAY. A MILE OR TWO. LOOKS LIKE IT'S IN FREE FALL, THOUGH. AND HEADED THIS WAY!

BLAST! WE'VE LOST IT

PERHAPS IT BROKE UP...

MAYBE! I'LL HAVE TO REPORT IT...

UNIT SKYWATCH 7 TO UNIT COMMAND. UNIT SKYWATCH 7 TO UNIT COMMAND. COME IN PLEASE...

TAKE OVER, TOBEY. IT'S NEARLY YOUR WATCH ANYWAY. I WANT TO SEE IF I CAN SPOT WHERE THE METEORITE LANDED.

SSSKRAAAWK!

KEEP AN EYE ON THE SCREEN, DOC! I'M GOIN' TO MAKE SOME TEA.

UNIT SKYWATCH 7 TO UNIT COMMAND. COME IN PLEASE!

CLIK!

THAT'S STRANGE! ALL I'M GETTING IS STATIC ON THE RADIO.

'ERE WE GO! TEA UP. LT. CAMPBELL NOT BACK YET, SIR?

NOT YET. AND I THINK THE RADIO'S OUT...

NO SIGN OF THAT METEORITE, DOCTOR?

NO, TOBEY. QUIET AS THE GRAVE...

NOW THAT'S A CHEERY THOUGHT...

SCRIPT: MAXWELL STOCKBRIDGE / ART: MICK AUSTIN

GOOD HEAVENS!

BLIMEY!

JOHN! ARE YOU ALL RIGHT?

I'M FINE. IT'S JUST A LITTLE COLD OUTSIDE. NO SIGN OF THE METEORITE.

I THINK SOME REST WOULD DO YOU GOOD, JOHN. IT'S ABOUT TIME WE TURNED IN, ANYHOW.

WAKE ME IF YOU SEE ANY-THING UNUSUAL, TOBEY. I'LL TAKE OVER AT FOUR!

RUSSSTLE!

CLICK!

GASP!

CRAK!

UUNGHH!

THWACK! THWACK!

WHAT THE BLAZES IS GOING ON?

COULD YOU ASK TOBEY TO TRY TO KEEP THE NOISE DOWN, HAWKS? I'M TRYING TO GET SOME SLEEP!

SHUT UP, LEDERER. SOMETHING'S WRONG. CAMPBELL ISN'T IN HIS ROOM

GOOD HEAVENS!

NO LIGHTS!

CLIK!

CRASH!

CRASH!

JOHN!

OWWW!

LOOK OUT!

BLASTED MANIAC!

HE CAN'T GO FAR DRESSED LIKE THAT!

oh my..!
TO BE CONTINUED...

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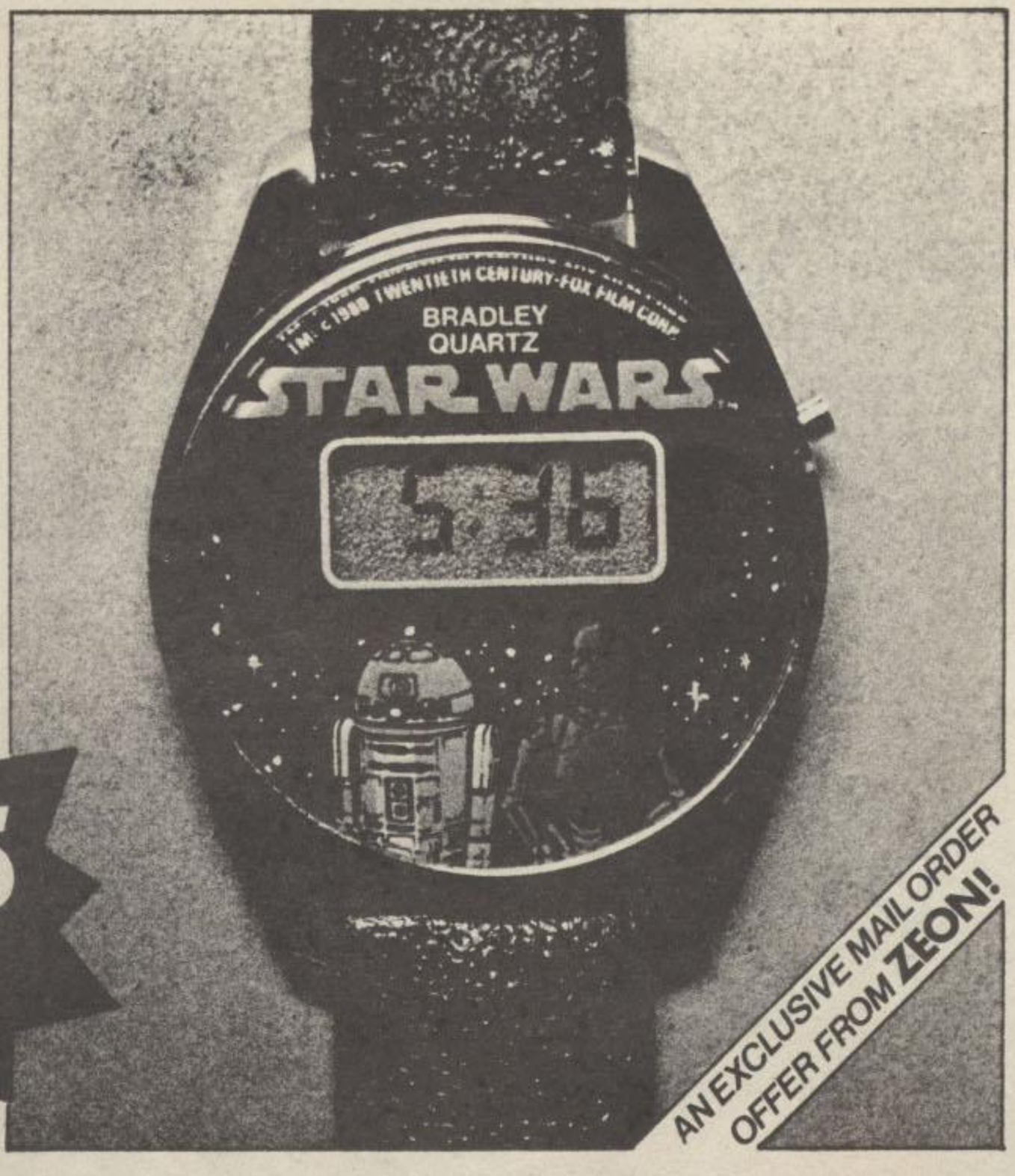

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...OR IT MAY SIMPLY BE HIDDEN BEHIND ANOTHER STAR OR PLANET. THE FORCE OF NATURE IS THE MOST DIFFICULT TO REPEL.

ALL DALEKS WILL APPLY THEIR BRAINS TO THIS PROBLEM AND CONTRIBUTE SOLUTIONS TO THE DESTRUCTION OF THIS MENACE.

WE OBEY!

PLANET SKARDAL IS INDEED HIDDEN... BEHIND DISTANT, UNINHABITED OMEGA THREE.

EMPEROR! I REPORT VIOLENT DISTURBANCES ON THE SURFACE OF OMEGA THREE.

ON OMEGA THREE...

THE WORLDS COLLIDE.

COLLISION HAS ALTERED ITS COURSE. PLANET SKARDAL IS NOW HEADING STRAIGHT TOWARDS US!

THE SUDDEN CHANGE IN THE PLANET'S DIRECTION HAS PLACED THE DALEKS IN DANGER. SKARO ITSELF IS THREATENED.

TO BE CONTINUED...